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THE CATHEDRAL CHURCHES OF ENGLAND

"THE *ways through which my weary steps I guide*
In this research of old antiquity
Are so exceeding rich and long and wide
And sprinkled with such sweet variety
Of all that pleasant is to ear and eye,
That I, near ravished with rare thoughts delight,
My tedious travel quite forget thereby."

SPENSER

THE CATHEDRAL CHURCHES OF ENGLAND

THEIR ARCHITECTURE · HISTORY AND ANTIQUITIES · WITH BIBLIOGRAPHY ITINERARY & GLOSSARY

A PRACTICAL HANDBOOK FOR STUDENTS AND TRAVELLERS

By HELEN MARSHALL PRATT

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TO

MY BROTHER

WILLIAM ORRIN PRATT

I DEDICATE THIS

BOOK

PREFACE

THE purpose of this volume is to set forth in concise, orderly, and convenient fashion the most interesting features of the history, architecture, and antiquities of the two-and-thirty cathedrals of England, for the use of intelligent travellers and students.

The book is a part of the result of eight years' study in England and on the Continent of Europe, nearly one-half of which has been given to the study of the cathedrals themselves and the remainder to their history and archæology at the British Museum, the Bodleian and the Bibliothèque Nationale. I have intended not simply to present anew the array of well-known facts concerning the cathedrals, but to give, so far as possible, some hint of the meaning of each, of the reason why it was built at a particular time, and also something of the personality of those bishops, abbots, deans, priors, canons, royalties, and noble men and women whose names are inseparably connected with the fabric, or who sleep within its walls. And since the foundation of the establishment and its present executive, the architectural style and ornament of the building, its windows and its monuments, all contribute to the general interest, I have prefixed brief explanatory sketches, with

a condensed bibliography which will, it is hoped, prove of use.

The original plan of the work has been considerably modified by suggestions received from cathedral visitors of various tastes and nationalities with whom I have conversed or the trend of whose interest I have observed during these years spent within cathedral walls. Interest in a great historical church seen for the first time is not kindled, I find, by a recital of the bare details of its various buildings and re-buildings or by lists of bishops and deans; and while such data have not been omitted, they have not been allowed to usurp the place of that which more directly tends to an understanding of the cathedral fabric.

Exhaustive treatment of so large a theme is not possible within brief limits: much of importance has therefore been omitted in this condensed volume, to be taken up in a series of monographs now in preparation.

How difficult of accomplishment the work has been, only one who has attempted a similar task can understand. The days, weeks, and months of close study, sometimes in cold crypts or upon colder exteriors; in fog and rain as well as in spring brightness; and the brief hours of English winter days spent in gleaning from darkened corners of nave and choir, transept and chapel, and dim old windows, the true story of each, have been fraught with weariness and discouragement; but far more have they been rich in the keenest delight and mental exaltation.

Fergusson has said that to know even one cathedral perfectly is an impossibility. And no one can be so conscious as I, that, even with great painstaking, many errors may have found their way into these pages. To any who may advise me of such errors, I shall be grateful.

Years of study on a single but complex theme bring a student in contact with the thoughts of so many minds that it is difficult to indicate the names, even, of those to whom he is indebted. My obligations in this respect are numerous: to bishops, deans, and canons of the Anglican communion; to fathers of the Roman church; to members of many architectural and archæological societies; to librarians and custodians of valuable manuscripts and to the great world of literature in this particular field.

Of all these my thanks shall first be tendered to some of the authors, living or dead, whose books, the result of years of research, became like the faces of familiar friends on my desk at the British Museum, where the greater part of this book was written:

To Freeman's invaluable Norman Conquest and William Rufus; to Rickman's Gothic Architecture, with its later illuminators, Bloxam, Parker, Sharpe, Paley, Prior, Moore, and Bond; to Dugdale's Monasticon in its ponderous tomes; to the brilliant, fascinating Master of the Rolls Series; to the long and wealthy series of the transactions and papers of the architectural and archæological societies of the various counties; to the fine old chroniclers, Bede and Malmesbury, Matthew Paris and Florence of Worcester, Oder-

icus Vitalis, Froissart, Rymer, and quaint Fuller and Anthony à Wood; to elaborate Hook and Campbell; to Lambard and Leland, Blomfield, Hasted, Drake, Ormerod, and all the long line of able county historians; to Gough and Stothard, Weever and Sandford and Haines; to that brilliant searcher for architectural truth, the late Mr. Richard John King, the result of whose long labours appears as "Murray's Cathedrals"; to the clerical authors of the little blue Diocesan histories of the S.P.C.K.; and to the generally admirable books of the Bell Cathedral series, edited by the late Mr. Gleeson White and Mr. Edward Strange.

Among eminent men and women who have liberally assisted me by counsel, inspiration, and encouragement and by information not elsewhere attainable, in the English church and outside its fold, these may be mentioned to whom my thanks are richly due, but to others I am not ungrateful: the late Lord Alwyne Compton, Bishop of Ely, and Lady Alwyne Compton; the Bishop of Truro, lately Dean Stubbs of Ely; Bishop Kennion of Wells and Bishops Hobhouse and Sterling; Bishop Ryle of Winchester; Lady Mary Carr Glyn, wife of the Bishop of Peterborough; Fathers Thurston and Gerrard of London; Father Ethelred Luke Taunton of Rome; Father Doran of St. John's, Ealing; Dean Armitage Robinson, the late Dean Bradley, Miss Bradley, Mrs. Murray Smith, Canon Beeching, and Bishop Welldon of Westminster Abbey and the venerable Mr. Wright, Clerk of the Works; Canon and Mrs. Helmore of Canterbury; Dean

and Mrs. Gladstone Wickham of Lincoln; Dean Purey-Cust and Canon Temple of York; Dean and the Misses Furnaux of Winchester; Canon and Mrs. Bazeley and Canon Bowers of Gloucester; the late Canon Buckle of Wells, and Canon Church, Prebendary Colman, and Chancellor and Mrs. Freeman Holmes of Wells; and many cathedral vergers who spared no pains to assist my study.

My thanks are also richly due to Mr. Berwick, superintendent of the British Museum Reading Room, and to his staff of painstaking assistants, whose courtesy and kindness during all these years have been unfailing; and to the librarians of the Bodleian, the Bibliothèque Nationale, the Avery Architectural, and the Astor libraries.

I lay aside this task of years with the same sort of regret that a novelist feels in dismissing the characters of his imaginary world. For to me, mighty Durham and its warrior bishops; peaceful Wells lying in the Mendip Hills; fascinating Lincoln; Ely of the Fens; lordly Peterborough; Canterbury in its broad green monastery Close, and luxurious Exeter are not merely names. Their walls and towers, their windows and tombs, their very stones, are dear to me. And if my careful though necessarily imperfect work shall awaken new interest in these noble structures which speak so clearly, to the attentive listener, of the relation between God and man, my years of study will be amply rewarded.

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THE CATHEDRAL ESTABLISHMENT AND ITS OFFICERS

THE term cathedral is often erroneously supposed to refer to a church building of the first architectural rank. In reality, architecture has nothing whatever to do with the use of the word; nor has the size or importance of the city in which the church is located. A cathedral is simply a church — the more correct usage is cathedral church — which contains the bishop's chair or throne, his cathedra, and which thus becomes the ecclesiastical centre of the diocese. When this chair is established in any church, the title cathedral is rightfully claimed by that church; and if the chair were to be transferred elsewhere, the title cathedral would be transferred with it. Dignity, then, rather than size or splendour, constitutes a church's claim to be called a cathedral.

The Cathedral Establishments of England are so varied in the details of their history and in their manner of administration that a thorough study of each capitular body would, in itself, require a volume, but certain general statements may be made con-

cerning them. They may be regarded, broadly, in three classes:

1. Those of the OLD FOUNDATION, which were early founded as cathedrals, were served by secular clergy instead of monks, and not being affected by the Dissolution of Monasteries under Henry VIII, have had an uninterrupted existence as cathedrals. They are proud of the distinction of original foundations. The nine cathedrals reckoned in this class are Chichester, Exeter, Hereford, Lichfield, Lincoln, London (St. Paul's), Salisbury, Wells, and York.[1]

2. Those of the NEW FOUNDATION, which, being churches attached to a monastery and served by monks, were closed at the Dissolution of Monasteries by Henry VIII, but were re-founded with deans and canons. The thirteen cathedrals of this class are Bristol, Canterbury, Carlisle, Chester, Durham, Ely, Gloucester, Norwich, Oxford, Peterborough, Rochester, Winchester, and Worcester. It is an interesting fact that in eight of this class, the church which was re-founded was not only the church of its

[1] "An easy way of identifying any churches of the Old Foundation is this: if the non-resident canons have the title of Prebendaries, they are members of a cathedral of the Old Foundation. The modern dignitary of Honorary Canon was created in order that all other cathedrals might have a body of clergy corresponding to the prebendaries of the ancient cathedrals." — SWEETING.

monastery but was also the cathedral church of the diocese, hence known as a monastic cathedral. In these monastic cathedrals, the chapter consisted of the abbot (or in his absence, the prior) and the monks; and the chapter elected the bishop of the diocese who was, ex-officio, the abbot of the house. In the abbot's absences, necessarily frequent, the prior was the actual local superior and had all the honorific privileges of an abbot, the title of Lord-Prior, and in some cases, as at Canterbury, he had a seat in the House of Lords as spiritual, with the mitred abbots.

The eight monastic cathedrals were Canterbury, Carlisle, Durham, Ely, Norwich, Rochester, Winchester, and Worcester. It will be seen that though these are called of the New Foundation, their history as cathedrals has been continuous except during a brief interval at the Dissolution.

3. Those of MODERN FOUNDATION, which have been founded as cathedrals of newly made dioceses in comparatively recent years. These are ten in number and include

(*a*) Founded by Queen Victoria: Liverpool, Manchester, Newcastle, Ripon, St. Albans, Southwell, Truro, and Wakefield.

(*b*) Founded by Edward VII: Birmingham and Southwark.

Of these, Ripon and Southwell were important mediæval collegiate churches which,

when a new diocese was formed, readily suggested themselves as suitable locations for a bishop's throne. Manchester, Newcastle, Wakefield, and St. Albans (the latter originally monastic but not a monastic cathedral) were in use as parish churches and of sufficient dignity to become ecclesiastical centres of the new dioceses. Neither Truro nor Liverpool had a church building suitable for a cathedral, but Truro has lately completed a large and handsome structure; and Liverpool, pending the construction of a cathedral of great size and importance, uses a parish church of the city. Southwark and Birmingham were founded during the present reign. The former had been a mediæval collegiate church, at one time monastic; while the parish church of St. Philip at Birmingham (of the Queen Anne period) is, for the present, in use as the cathedral of the newly-founded diocese.

Westminster Abbey, which was a cathedral for ten years only (1540–1550), would naturally be classed with those of the New Foundation, since it was monastic. It is now a "Royal Peculiar," deriving its authority, like St. George's, Windsor, solely from the sovereign, and is not under the jurisdiction of any bishop or archbishop.

THE OFFICERS OF A CATHEDRAL ESTABLISHMENT are not designated by the same name

in all churches, and their functions, also, vary somewhat; but a general classification may be made.

The ARCHBISHOP OF CANTERBURY[1] is the highest ecclesiastical dignitary of the English church, under the sovereign, and the first peer of England next to the Royal Family. He has the supreme authority in ecclesiastical matters (subject to the sovereign), and bears the title of Grace and Most Reverend Father in God. He writes himself, "archbishop by Divine Providence" in distinction from the bishop whose style is "by Divine Permission." There are two archbishops, but the archbishop of Canterbury is Primate of All England while the archbishop of York is called the Primate of England, in accordance with an early decision rendered as to the supremacy of the two provinces of Canterbury and York, following a long series of disputes for precedence.[2]

Among the archbishop of Canterbury's

[1] While the archbishops and bishops are not, strictly speaking, officers of the cathedral establishment, yet some knowledge of their relation to the Church seems necessary to an understanding of the administration of the cathedral system.

[2] For interesting discussion and facts concerning this peculiar controversy, v. Stubbs' Preface to the Epistolæ Cantuarienses, and the Preface, also by Stubbs, to the fourth volume of Roger of Hovenden in the Master of the Rolls Series. See also, The Primacy of England, by Hutton.

privileges are: the crowning of the sovereign; the holding of several courts, as the Court of Arches and the Prerogation Court; the probate of wills; and an official staff composed of bishops, the bishop of Winchester being his chancellor; the bishop of Salisbury his precentor; the bishop of Worcester his chaplain, etc.

The archbishop of York has the oversight of sixteen northern provinces, and in Parliament takes precedence of all peers except the archbishop of Canterbury and the Lord Chancellor.

The duties of the archbishops are to their respective provinces, and of the archbishop of Canterbury, to the entire church; the duty of the bishop is to his particular diocese; the duty of the archdeacon is to the bishop. When inducted into office, the archbishop is said to be enthroned; the bishop is consecrated and invested. Each of the two archbishops has his own see, in addition to his wider field, in which he acts as bishop.

The Bishop is the chief ecclesiastical dignitary of the diocese, whose duties are to confirm, to ordain priests, to consecrate other bishops, and to visit the churches under his care. He is nominally elected by the dean and chapter of his cathedral, but the choice is invariably made by the Crown. On the death of a bishop, according to ancient

usage, the dean and chapter certify the sovereign thereof in chancery and beg leave to make election (*congé d'élire*). The sovereign grants the permission, sending the license under the Great Seal, at the same time sending the name of the person who (and none other) is to be elected. Hence the appointment is in reality by the Crown. In the making of a bishop these steps are necessary: election, confirmation, consecration, and investiture. The bishop, on election, becomes a peer of the realm, a Lord Spiritual, and as such is summoned to Parliament.

In the House of Lords, the bishops sit next to the archbishop of York, the bishop of London first; Durham, second; Winchester, third; and the rest in the order of the founding of their respective sees. The bishop is styled Lord and Right Reverend Father in God. In signing official documents he uses his Christian name or initials together with the Latin name of his see or its abbreviation. For example, the present archbishop (who is also the bishop) of Canterbury, Dr. Randall Davidson, signs Randall Cantuar; the bishop of London, Rev. A. F. Winnington-Ingram, signs, A. F. London; York signs, at present, Cosmo, Ebor.

The bishop has no authority in his own cathedral, strange as it may seem, "less

than in any church of his diocese."[1] He is received there as a guest by the dean and chapter, and may be invited by them to preach. The dean is master of the cathedral, but is without authority in the diocese.

The Archdeacon is the special adviser and executive officer of the bishop in his care of the diocese, and is sometimes called "the bishop's eye." His appointment is of the bishop, and he has the oversight of certain archdeaconries in the diocese. Like the archbishop and the bishop he has no necessary connection with the cathedral establishment except in the case of those archdeacons who are, at the same time, holders of canonries. The archdeacon of Maidstone in Kent, for example, is, at the same time, a canon of Canterbury and, as such, a member of its governing chapter; while the bishop of Dover is, at the same time, an arch-

[1] "It is grotesque that in some cathedrals the bishop cannot cross from his throne to the pulpit without invitation." — Archbishop BENSON'S "The Cathedral," p. 41*n*.

"The introduction of the decanal office especially put the bishop into a wholly different and more distant relation. Now that the canons had a chief among themselves and one at one time chosen by themselves (now by the Crown), the bishop could hardly keep his place as an internal head; he sank, almost of necessity, into an external visitor." — FREEMAN'S "Churches of the Old Foundation."

The incomes of the bishops vary considerably. That of Newcastle is £3500; of Ripon, £4200; Durham, £7000; York, £10,000; Canterbury, £15,000; London, £10,000; Winchester, £6500; Wells, £5000.

deacon of Canterbury and a canon of the cathedral.

The Dean of the cathedral is the recognized head of the establishment. He is virtually an ecclesiastical magistrate and the head of the chapter. The name dean is derived from *decanus*, ten, the number over which a dean formerly presided. The dean and chapter constitute the governing body of the cathedral, but the dean himself is a sole corporation and as such may receive and transfer estates. He is appointed by the Crown and is expected to reside in his cathedral city at least eight months of every year. In churches of the Old Foundation there are four chief dignitaries, the dean, the precentor, the chancellor, and the treasurer. But in those of the New Foundation there is but one principal dignitary, the dean, and his precentor is a minor canon, not a member of the chapter. The income of an English dean varies from £500 at Chichester to £3000 at Christ Church, Oxford.

The Canons are clergymen connected with a church and ordering their lives according to its canons. They conduct the services of the cathedral and receive a fixed salary therefor. With the dean, they constitute the chapter: they advise with the dean and, in his absence, one of them, the canon-in-residence, acts in his place. Each is required

to be in residence for a certain appointed period each year, and during that time to preach and, in general, arrange for the daily services of the church. The term of residence is often three months, and the remainder of the year may be occupied elsewhere, as desired; certain canonries at Ely, for example, carry with them a professorship at Cambridge; five out of the six canonries at Oxford are annexed to professorships at Oxford and Cambridge, respectively; the Masters of Pembroke College, Oxford, and of Corpus Christi, Cambridge, are canons of Gloucester and Norwich, respectively, in right of their office. Canterbury has six canons, two of whom are archdeacons; Durham has six, one of whom is an archdeacon; Winchester has four and two are archdeacons; Lincoln, the same.

The Precentor, in churches of the Old Foundation, ranks second only to the dean. He is a canon and is responsible for the order of the daily musical services, having the assistance of a sub-chanter or succentor. In churches of the New Foundation, however, the office ranks quite otherwise and is held by a minor canon who is not a member of the chapter.

The Chancellor is a canon who, in churches of the Old Foundation, acts as secretary and librarian to the chapter and has his assistant.

Originally his duties were to govern the schools, correct the books, keep the chapter seal, to prepare letters and charters and to note the readers at the table. With the precentor and treasurer he ranked as one of the chief dignitaries of the church.

The Treasurer, in churches of the Old Foundation, is a canon who is responsible for the possessions of the church, including the funds, the plate, and the vestments. His assistant is called the sacrist.

Minor Canons are subordinate clergy connected with the establishment who are chosen especially for their musical abilities.

The vested Choir which leads the cathedral services is variously constituted and vested in the different cathedrals, and its members are variously designated Lay Clerks, Vicars Choral, Singing Men, Singing Boys, etc.

The Verger is the sexton and also carries the rod of office before the archbishop, bishop, dean, or canon-in-residence when they enter or leave the church and in solemn processions. In all large cathedrals there is a Head Verger with a staff of assistants.

For further information v. Authorities, p. 585, especially Crockford, Freeman, Howson, Benson, Britton, Gasquet, Fosbroke, Rites of Durham, Jessopp, Stephens and Hunt, Rock, Ranke, Montalembert and Taunton. Freeman's History of a Church of the Old

Foundation, published in Howson's Essays on Cathedrals, is the best possible explanation of its subject. Carlyle's sketch, "The Ancient Monk," in "Past and Present," will be found of interest in this connection. See also, Hulton's Primacy of England and the chapters on Monastic and Collegiate Foundations in the Diocesan History of Wells Cathedral.

THE CATHEDRAL FABRIC

WHO built the cathedrals of England is a question often asked but not as yet satisfactorily answered. They are usually attributed to that bishop or abbot or prior in whose time they were erected. In support of the theory that these chief dignitaries of the church actually drew the plans for such building, and that the work was sometimes, at least, executed by monks or canons, we have the well-known facts that certain bishops, notably Gundulf of Rochester and William of Wykeham, were architects of important buildings other than their cathedrals, hence, presumably, of these; that architecture was one of the arts taught the monks at Glastonbury and in other religious houses; and that a contemporary manuscript history of St. Albans Abbey now preserved at the British Museum contains an illuminated picture in which monks are represented carving capitals and putting them in position. Also, Prior Alan of Walsingham was assuredly the architect of the famous Ely Octagon.

That many bishops were actually as well

as nominally the architects of their own cathedrals I have no doubt; and that many of the early monks, to whom the church of their monastery was as dear as life itself and who had been instructed in the art of building, should actually employ their hands in carving the stones of its columns, seems not in the least improbable; but it is not therefore safe to conclude that all English cathedrals were in reality the work of those bishops to whom they are attributed and whose part in the construction was doubtless confined to collecting funds and, in general, to the oversight of the enterprise.

"The loose and exaggerated expressions of their biographers have led to this error; but from the few detached accounts that have come down to us, such as Gervase's history of Canterbury and William of Wanda's account of the foundation of Salisbury, it is very clear that then, as now, professional architects were employed to make the designs of the churches and that the funds were raised by subscriptions and by sacrifices of income from all the members of the chapter." — WILLIS.

That the churches were built with great religious enthusiasm, and not perfunctorily, there seems little doubt. Gervase's story of the building of Canterbury is probably a faithful picture of other cathedral building.

And Peter of Blois, writing early in the twelfth century, chronicles the building of Croyland Abbey, the laying of the corner-stone by the abbot; the offerings of money and deeds of lands, advowsons of livings, tithes of farms and their various products; and tells us how the people of the poorer sort, in their zeal for the house of God, offered, some a day's work for every month until the church was completed, and some pledged themselves to build whole columns, or pedestals or capitals; so that the work went on in the midst of much love and devotion.

The church was to the mediæval monk or canon (at least to many such) his chiefest joy. For her sake he lived a lonely, self-denying life. The monastery which bounded the area of the lives of the community had for its centre the great church in which so large a proportion of their time was passed, and to this they clung with affectionate loyalty. The story of a cathedral building should be read with remembrance of the spirit in which it was erected. The building itself should be entered, not with the careless, unthinking tread of the irreverent sightseer, but with suitable regard for its dedication and for those who, to-day, minister within its walls.

For information concerning cathedral building, v. The Cathedral Builders of England,

by E. S. Prior; Mylne's Master Masons of the Crown of Scotland; and The Monks' Practice of Mechanical Arts in Lingard's History of England, 1: 266.

CHARACTERISTICS OF ARCHITECTURAL STYLES

SIX different styles of architecture are represented in the cathedrals of England: the Saxon; the Norman; the three forms of Gothic, viz., the Early English, the Decorated and the Perpendicular; and the Renaissance.

Of the Saxon, no remains exist *in situ* above ground, in any English cathedral; the crypt at Ripon, some balustrades introduced into the later Norman transept at St. Albans, and similar work in the slype at Worcester, are all the examples that can be named, though many small churches are rich in such curiosities. Of the Renaissance style, St. Paul's is the only complete example. The dates of the intervening styles are usually given as below; but it must be remembered that, following each, there was a long or a short period of Transition in which the characteristics of the departing and the approaching styles were in use together:

NORMAN, in use from a few years before 1066 to 1189.

EARLY ENGLISH GOTHIC, 1189–1272.

DECORATED GOTHIC, 1272–1377.

PERPENDICULAR GOTHIC, 1377–1546 and even later.

The NORMAN style, called also the Romanesque, was introduced into England by Edward the Confessor a few years before the Conquest. In 1066 this king had already completed the Norman Westminster Abbey, some portions of which remain to-day in good preservation. The Norman Conquest of England brought in its train a great number of Norman-bred ecclesiastics who either rebuilt or else built *de novo* a magnificent series of churches which are to-day, despite many devastations and restorations, the chief mediæval art treasures of the British Isles. "The click of the chisel and blow of the hammer rang everywhere in the ears of the eleventh century in England." [1]

[1] Among various causes assigned for this unusual activity in church building may be named the remorse of William the Conqueror for the cruelties committed in the conquered land; gratitude of the nations in general because the long-prophesied destruction of the world in the year 1000 had not come to pass; and the Norman fondness for fine architecture which they found lacking in the new country.

"On the Continent, art had advanced at a pace unknown in this island, and the plain structures scattered over the land must have seemed very rude in the eyes of the prelates who came in the victor's train. Edward the Confessor, with his Norman predilections, had no doubt accustomed his courtiers to some aspects of foreign art, and through his influence the so-called Norman architecture preceded the Normans to this country; but instances were few, and chiefly in the south."

Among the Norman builders of the period may be noticed Warelwast, the Conqueror's nephew, at Exeter; Walkelin, a relative of the Conqueror, at Winchester, and his brother, prior Simeon, at Ely; Serlo of Avranches, the Conqueror's chaplain, at Chester; the Piedmontese but Norman-bred Anselm, and the Italian-born Lanfranc, from the same monastery, at Canterbury; Paul of Caen, a relative of Lanfranc, at St. Albans; Gundulf, a close friend of Anselm and Lanfranc, at Rochester; Richard of Bec, Anselm's chaplain, at Chester; Herbert of Losinga, at Norwich; Remigius, almoner of Fécamp, at Lincoln, and Ralph Flambard, at Durham.

CHARACTERISTICS OF THE NORMAN STYLE. In general, massive, heavy, plain, bold, solid, majestic, restful, sometimes sombre, very much richer in the later than in the early period.

PLAN. The nave very long, as at Winchester and St. Albans, occupying by far the greater portion of the entire length of the church, and the width of the aisles as great as possible, "conditioned only by the length of the tie-beams by which they were

Prior, however, calls attention to the fact that the Abbaye aux Hommes, built at Caen by William the Conqueror, had an area of only 30,000 sq. ft., while the Norman church of Winchester covered c. 65,000 sq. ft.; Old St. Paul's about the same, and Bury St. Edmund's, 68,000.

spanned. Even when vaulting came into general use, the Romanesque widths were not exceeded." (Bond.) The Norman naves of Gloucester and Peterborough take a span of 35 feet, a width rarely exceeded in the Gothic period. CHOIR, short, but the ritual choir often encroached upon the long nave and included the crossing bay, as at Norwich and St. Albans. The principal arcade of the body of all large churches in three stories or stages, the main arcade, the triforium, and the clerestory. The exterior of the church in two, three, or even four horizontal divisions, separated by string-courses. Apsidal chapels project eastward from the transept, usually one from each bay, but sometimes an eastern aisle takes the place of the chapels. Semicircular apses terminate the east end of nearly all large churches until the middle of the twelfth century; eastern transepts rare; choir aisles terminate at the east in apses, parallel to, but not of equal size with, the central apse; or else the aisle is continuous around the apse, as in Canterbury crypt and in Gloucester triforium, forming a procession path; from this aisle, chapels sometimes project, as at Norwich.

MASONRY thick, strong, substantial, the walls sometimes as much as seven feet thick: stones usually small or of medium size, perhaps on account of the difficulty of trans-

portation, but larger in later work; joints in early work very wide, sometimes over an inch (this is a good test of date); mortar badly mixed, yellow, containing but little lime; rough rubble often faced with ashlar; the building stone of the district commonly used, and usually better adapted to the rougher early work than to the finished carving of the later period. The tool chiefly employed was the Norman axe, but William of Sens introduced the chisel in his work at Canterbury, in 1174, and the late Norman mason used a drill for working out his undercut carvings.[1]

VAULTS high, with either a flat timber ceiling having no relation to the structure of the clerestory; or else a stone ceiling, semicircular or wagon-headed; or else a quadripartite vault groined, and in early date without ribs. At a later period, ribs used, the cross ribs square, clumsy, and heavily moulded, while the diagonal ribs were rounded and more graceful.

WINDOWS few, small, placed high to avoid draughts, single, deeply splayed internally, as in Edward the Confessor's sub-vault at Westminster Abbey. "In Gothic churches,

[1] Notice in the hatched dressing of a Norman stone that the diagonal lines are not quite parallel, but radiate with the swing of the arm from the elbow as a centre. v. Livett in Arch. Cant., vol. 20.

the voids preponderated over the solids; in a Romanesque church, it was the reverse, the buildings were almost wholly solid." (Bond.)

WALLS often arcaded under the windows; doorways deeply recessed, and in late work enriched with ornamental mouldings, capitals, and carved groups in the tympanum. These doorways are often preserved in a church where all other Norman work has been destroyed.

PIERS usually heavy, massive, cylindrical columns, or else compound piers, in rectangular masses, having rounded shafts clustered about a central column; sometimes octagons, or rounds alternating with octagons in the same arcade; or rounds alternating with compound piers, as at Durham and Norwich, where the heavy columns are alternately plain, and incised or channelled with spirals and other designs.[1] In the case of a compound pier, the best examples show a separate column or shaft for each order of the arch mouldings.

ARCHES semicircular, or horse-shoe shaped, or stilted; in early work, plainly moulded in rounds and hollows, often painted in tempera, as at St. Albans; later, enriched with chevron and other Norman ornaments.

[1] Prior estimates that the Norman piers of Durham occupy seventeen times as much space as the columns of Canterbury choir.

CAPITALS very varied; in the early period usually in the shape of cubical blocks rounded off at the base or else chiselled into cushion or cone shapes; many reminders of Corinthian and composite capitals; in late work, enriched with pelleted, interlacing bands, and great variety of grotesque, animal, and human figures. Abacus square-edged, and either octagonal or circular, the lower edge moulded.

BASES, in early work, simply moulded, little attention being paid to them; plinth either square or rectangular; sometimes a small ornament called a griffe or paw, consisting of a small animal or a bit of foliage, is found on the base at the angles of the plinth, as at Rochester, a fashion which continued into the Gothic period. At a later date, a variety of bases in use, but the plain Attic base, having a flattened lower roll, common.

MOULDINGS large and heavy in early work; later, gracefully enriched with zig-zag or chevron, nailhead, billet (round or square), pellet, chain, cable, or rose. String-courses of ornamental mouldings freely used to relieve blank wall spaces both on the exterior and interior walls.

TOWERS low and massive; usually three, a large central tower and two western towers flanking the central gable of the west front; but at Exeter a pair on each of the Norman transepts; upper stages and some-

times the lower ornamented with arcading in a variety of large and small arches; turrets tall, often cylindrical shafts having conical spirelets.

BUTTRESSES wide, flat, shallow pilasters, of little use, but their support not needed, the heavy walls not as yet weakened by windows, as in the next period; commonly in a single stage, finished by a slope under the cornice, and occasionally divided into stages by a string-course.

PARAPETS plain, resting on a projecting corbel-table of grotesques or else plainly moulded. ROOFS steep in pitch.

The Transition period between the Norman and Gothic periods shows interesting combinations of round and pointed arches; Norman columns combined with Early English capitals and other indications of the approaching change.

The Gothic period of architecture in England has been divided into three eras or stages of development, called, as has been said, the Early English, the Decorated, and the Perpendicular, the entire period covering the years between the close of the twelfth century and the middle of the sixteenth, though the latest form of Gothic was practically in use for nearly a century later.[1]

[1] The word Gothic is said to have been first applied to architecture as an expression of contempt, by

CLASSIFICATION. Previous to the first decade of the nineteenth century, no attempt had been made to discriminate between the different styles of Gothic architecture. In 1805, Miller had employed the term Early English, in writing of thirteenth-century architecture; Britton, two years later, used the word Decorated in connection with the ornate style of the fourteenth century. But it remained for Rickman (1776-1841) to elucidate the true characteristics of the architecture of this period and to arrange them in orderly and intelligible sequence.[1]

Sir Christopher Wren, the architect of St. Paul's, and by the diarist Evelyn, at about the same time (the close of the seventeenth century), when the Renaissance architecture was absorbing public attention, and its votaries were fond of decrying that which had preceded it.

[1] Thomas Rickman was a young man of Quaker parentage, who, while studying medicine, and later, while acting as clerk in a Liverpool insurance office, occupied his leisure in visiting and sketching all the cathedral and other churches in his vicinity. He is said to have minutely examined more than 3500 mediæval buildings. In 1817, he published a modest little tract on the different architectural styles from the Conquest to the Reformation, and this, with subsequent substantial additions, is the basis of all books since written, in the English language, on this subject. It seems doubtful, so carefully were the original observations made, if its value will ever be impaired.

"By a simple and easy classification," says Fergusson, "he reduced to order what before was chaos to most minds. And by elevating the study of an art to a science, he not only appealed to the best class of minds, but gave

Rickman divided the architecture of the thirteenth, fourteenth, and fifteenth centuries into three periods, corresponding, broadly, to each century,[1] as follows:

EARLY ENGLISH, 1189–1272.

DECORATED, 1272–1377.

PERPENDICULAR, 1377–1546.

EARLY ENGLISH GOTHIC, 1189–1272. The

an importance and an interest to the study which it did not possess till the publication of his work." Mr. Parker, the able Oxford antiquarian, gives this testimony to the value of Rickman's work: "Notwithstanding numerous works on Gothic architecture which have appeared within the last few years, it is surprising to observe how very little real information has been added to that which Mr. Rickman collected and digested. . . . For thoroughness and accuracy of observation, he has no equal, and his conclusions, based on actual extensive study of Gothic buildings, are of such value that they can never be superseded."

[1] Mr. Sharpe proposed a division into five periods: viz., Transitional, 1145–1190; Lancet, 1190–1245; Geometrical, 1245–1315; Curvilinear, 1315–1360; Rectilinear, 1360–1550. This classification may be somewhat more exact than Rickman's, and further subdivisions, to an almost indefinite extent, would render it still more so; but it lacks simplicity, and has not been adopted to any considerable extent.

Mr. Francis Bond, whose recent elaborate work on this subject is a treasure-house of information, discards Rickman's classification, which he considers arbitrary and inexact, preferring a return to the non-classification method of study. But despite the fact which he emphasizes, that each Gothic style ran over into the next period, so that no precise moment can be named when any one was used exclusively, there seems no good reason for discarding that which has proved of advantage until something better is proposed.

general characteristics of this style[1] are, increased height of buildings and vaults, with lightness, grace, elegance and dignity; probably shares with the best period of Greek architecture the honour of being the most perfect form of building that the world has ever seen. Its arches and columns, satisfying by their beautiful proportions; its enrichment, simple yet exceedingly graceful and well adapted to that which it adorns. It departed widely from the heavy, massive construction of the Norman and is almost equally removed from the profusely ornamented style of the following period. The sentiment of the best Early English Gothic church architecture is that of religious aspiration, the true ideal of a church building style.

The earliest examples of the style are somewhat heavy, resembling the Late Norman from which they emerged; but later, the work becomes light and delicate without losing strength as did the Perpendicular Gothic.

PLAN. Three stories still appear in the main portions of the buildings. The Tri-

[1] I have not cared to enter into a discussion of the origin of the Early English, or rather of the Gothic style: whether French or English. Professor Moore of Harvard, the late Mr. Russell Sturgis of New York, Mrs. Van Rensselear, and many others favour the theory of a French origin; while nearly all English writers, notably Mr. E. S. Prior, find the origin of true Gothic in their own country. — H. M. P.

forium, a prominent feature of the style and often much enriched as at Westminster Abbey. Semicircular Apses no longer used in England, though long continuing in favour on the Continent. Choir or Eastern transepts introduced in large buildings. Transepts often have an eastern aisle in place of the Norman apsidal chapels. The nave tending to contraction in length; the choir, longer and enriched with Lady chapels and other chapels or chantries.

ARCHES always pointed in the fully developed style but of varied outline, the sharp lancet, the equilateral, and the drop arch all being in use; trefoiled and cinquefoiled arches appear, especially in small arcades; all arches recessed, or divided into orders, commonly three. Triforium arches subdivided and sometimes a third division is seen in rich examples; spandrils ornamented with small foliage designs, which, when pierced entirely through the thickness of the masonry, form Plate Tracery, a forerunner of that elaborate window tracery so popular in the Decorated period.

MOULDINGS very striking, in alternate rounds and hollows, less coarse than in the preceding period; often deeply undercut, producing artistic effects of light and shade; the roll moulding prominent but deep hollows predominate, a reminiscence of the sombre

Norman; while deep rounds are a feature of the next century architecture. In general it may be said that the concave predominates in the Early English; the convex in the Decorated. (Paley.) Hood Mouldings are common and rest on small bosses.

PIERS slender, often in large clusters of four or eight small round shafts set around a central column, from which, at this but at no other period, they are wholly detached. Purbec marble freely used for piers, in combination with light stone; when too profusely used, as at Salisbury, produces a gloomy effect. Rings of stone, copper, or bronze used to band the pier-clusters, a distinguishing feature of the period, not appearing in the later Gothic.

CAPITALS usually shaped like an inverted bell and either simply moulded or else enriched with the peculiarly graceful foliage which resembles nothing so much as celery tops, though no doubt derived from the Greek *anthemium;* this foliage seems to grow out from the necking of the capital and is deeply undercut, forming the most graceful and pleasing capitals of the entire Gothic period. Readily distinguished from capitals of the fourteenth century by the conventional character of the foliage and its upright position, the Decorated capital having foliage encircling it in wreath shape. The peculiar Early

English foliage is sometimes called the triple leaf.[1] The stems are often flat and strap-shaped; the leaves sometimes in two rows and bulbous; sometimes divided down to the central stem, and each leaflet in itself divided into three. The head curls gracefully downward, often over the neck of the capital. Sometimes the foliage is so deeply undercut that only the stalks and edges of the leaves connect it with the body of the capital.

BASES increase in height, and though still resembling the Attic base, a more prominent feature than heretofore. The most usual form consists of a square plinth on which rests the moulding consisting of two small rounds enclosing a hollow which, from the fact that it could hold water, is called the water-mould and is seen at no other period.

VAULTING fully ribbed at the groins and usually quadripartite, but sometimes the severy is divided into six cells, and the vault is then called sexpartite; the ribs are placed in two sets, diagonally and transversely, as in the preceding period. BOSSES, when used, small and elegant. RIBS moulded in deep rounds and hollows and often enriched with

[1] Mr. Sharpe says that this foliage is probably derived from the old Herba Benedicta, or Holy Herb, called also Water Avens. v. Collings' English Mediæval Foliage, p. 37.

toothed ornament. VAULTING SHAFTS usually in triple clusters, rising from the pavement in front of the main pier, or else springing from a corbel above the pier. The shaft usually terminates in a rich capital just below the string of the clerestory, the mouldings of the string then forming the moulding of the capital.

WINDOWS usually lofty, sharply arched and of slender proportions; in early examples, set singly, but later, three, four, or five are grouped under a single large containing arch, the central window usually highest; the spandrils often pierced with tracery designs, which when extending through the masonry form what is called plate tracery, the forerunner of the elaborately ornamented window heads of the succeeding periods. When the windows are arranged in groups, the space between them is often so narrow as to suggest the mullions of the later Gothic.

DOORWAYS deeply recessed, often double, typifying the entrance into judgment of the good and the bad. (DURANDUS.) The central shaft separating the two doors ornamented with tracery or a statue. Numerous mouldings in door and window jambs; detached shafts often similarly used.

ORNAMENTS fewer than in the preceding and following styles, the architect depending for effect on beauty of line rather than orna-

mental detail. The toothed ornament, or dog-toothed, a development of the Norman nailhead (v. Glossary) freely used and in a variety of designs, including pierced, fluted, large and small; continuous, as on a moulding, or detached. CROCKETS first appear in this period, so named from their resemblance to the crook of a shepherd's or a bishop's staff.

BUTTRESSES prominent features of the exterior of buildings; often rising to the slope of the roof and terminating sharply in pointed gables or pediments; very large and prominent and of bold projection, adding much to the general effect of the exterior. They are distinctly for use, as well as ornament, having to resist the lateral outward pressure of the pointed vault within; at the angles of the building usually set in pairs but not, as yet, diagonally; they are divided into stages or set-offs and terminate in a pyramidal cap or a plain pinnacle. Flying buttresses introduced at this period but not yet in general use. SPIRES, perhaps suggested by the lofty Norman pinnacles, often added to towers. PORCHES loftier and larger and often with an upper room or parvise. PARAPETS generally plain, but battlemented parapets introduced at this time and continue throughout the Gothic period.

The earliest example of Gothic work in England is usually said to be the Choir of

Bishop Hugh, at Lincoln, the choir of Canterbury being Transitional. St. Hugh's work is dated, 1192–1200; but de Lucy's presbytery at Winchester and de Cella's fragmentary porch at St. Albans are of nearly if not quite the same date and are much superior to the Lincoln work in elegance and completeness of design.

The most important example of the Early English Gothic is Salisbury cathedral, built entirely from its foundations, 1216–1272. But by far the most beautiful example of fine workmanship of this period is to be found in the six bays of Ely presbytery, 1235–1251, which are not equalled in England or elsewhere for elegance and grace and for the true charm and spirit of this most delightful of all the Gothic ways of building. The few remains of de Cella's work are exquisite, and were doubtless superior even to that of Northwold at Ely; but unhappily they are only fragments of work begun, but never completed and now in ruins. The Early English work of Wells nave and choir is a close rival of this at Ely, and is of early date. Other important examples are the west front of Peterborough; the nave of Lincoln; and the choir and transept of Westminster Abbey.

THE DECORATED GOTHIC, 1272–1377. The most ornate and splendid of the Gothic styles and usually called the most perfect. Orna-

ment so profusely used that beauty of outline is lost sight of in beauty of detail. "The name was given by Rickman to signify that in this style, decoration and ornament become more essentially a part of the style, entering more into the construction and not merely applied." (Parker.) In general, the proportions are lower and broader than in the Early English style.

PLAN. The three stories continue in the principal parts of early buildings, as in the (Transitional) Angel Choir of Lincoln, and in such cases the triforium is much enriched, its arches being divided and subdivided and ornamented with tracery, crockets, bosses, and foliage cusps. In the middle and latter years of the century, the triforium is compressed into a mere gallery, as at York, where it is but 13 feet high; or else becomes simply an enriched arcade or a band of pierced stone work, running at the base of the lofty clerestory. The CLERESTORY itself is wide and ample, often glazed its entire width and height. Splendid towers, lofty spires, and elaborately traceried windows appear.

ARCHES usually equilateral, but the drop arch also used and the ogee occurs prominently, for the first time, in the decorative features of arcades, niches, and monuments, but rarely in the principal divisions of the

building. Arched canopies, richly ornamented with crockets and finials of foliage and animals.

MOULDINGS no longer alternate rounds and hollows but arranged in groups, which have been called *orders* (Freeman), often separated from each other by hollows. Great rounds or roll mouldings prevail, the convex being a characteristic of the Decorated style (Paley); but these heavy rounds usually diversified by small mouldings called fillets, sometimes two or three inches wide, on the face of the large roll; and the large rounds are grouped with smaller ones or with clusters of fillets.

PIERS among the most beautiful features of this style, and their perfect symmetry and elegance not exceeded at any period. Usually a fine symmetrical cluster of well-proportioned round shafts arranged diamond-wise, the shafts being of somewhat larger diameter than in the preceding or the following periods and more imposing in effect. The symmetry and harmonious effect of these exquisitely beautiful groups further increased by the orderly arrangement whereby each shaft supports a group or order of arch mouldings. Also the clusters or shafts so disposed around the central column that two, three, or five columns appear on each face of the diamond,

each angle-shaft of course counting on two sides. Exeter nave furnishes a fine example of this arrangement. The space between the clustering columns sometimes filleted, or else fitted with a nook-shaft. The latter is either rounded or, occasionally, as at Ely and Wells, has a sharp edge and is called keel-shaped.

CAPITALS in early work preserve the Early English outline, and when foliage is used it springs from the necking as in the preceding period (v. the Angel Choir); but with the development of the style, the foliage loses its conventional character, and natural forms, as ivy, oak, maple, fern, and vine are used; this foliage no longer springs from the necking but assumes a wreathlike shape encircling the capital; usually a vacant hollow space left between the necking of the capital and the foliage wreath, increasing the apparent projection of the latter; great variety of design in the foliage capitals, rarely two alike. A roll moulding sometimes appears on the under side of the round abacus; sometimes, in a compound pier, the abacus is continuous for the entire cluster of shafts, and the foliage of the different capitals, or its mouldings are similarly united, as in the Lady chapel, of Wells. Foliage, in general exquisitely wrought, deeply undercut, and so carefully imitated from the original that the veins are sometimes found

carved on the under sides of the leaves, as in Southwell chapter house, where they are concealed from view and always have been. Capitals even in rich examples, as at Exeter, often simply moulded with no ornament.[1] A fine typical series of Decorated foliage capitals is to be found in the choir of Carlisle, where not only foliage but sculptured groups representing the Labours of the Year are seen.

BASES increasingly prominent, differing from those of the last period in having a much higher plinth and, in place of the deep water-mould, the mouldings have a decided downward and outward slope; the general shape of the plinth is diamond or lozenge, to correspond with the pier-clusters, but sometimes an octagonal or hexagonal outline appears. In early examples, and in the Angel Choir, a low plinth with bold rounds and hollows is found.

WINDOW-TRACERY, the most prominent feature of the style, now for the first time developed into a striking feature of the interior, is elaborate and highly ornamental; windows themselves large, broad, well-proportioned and divided by mullions into several lights, often, in large façades, seven

[1] But in this instance, very large and elaborate foliage corbels appear between the bays, supplying sufficient decoration for the arcade, which would seem overloaded with ornament if the capitals also were of foliage.

or nine; mullions branching at the head of the window arch into tracery of various flowing and geometrical designs, including circles, trefoils, quatrefoils, diamonds, etc., the geometrical forms being more popular in England, the flowing outlines, in France, where tracery of this period is termed Flamboyant. Variety a prominent characteristic of this style, especially in the tracery, no two consecutive windows, in the richest examples, having the same design; they are, however, often arranged in pairs across the church, as at Exeter, each succeeding pair showing a different design. Transoms rarely seen. Rose windows still used and often very rich. Clerestory windows occasionally in the shape of a spherical triangle. Windows in spires more frequent than formerly or at a later period.

VAULTING an elaborate feature of the style. Transverse and diagonal ribs still used, forming the basis of the vaulting system; but to these is now added a longitudinal ridge rib and also intermediate ribs, and, late in the style, the short lierne rib, these forming, by their numerous intersections, a series of reticulations which doubtless suggested the fan-work of the later Gothic. The increased number of vaulting ribs, springing from the head of each shaft, produces the effect of a great sheaf of filleted

stone, adding much to the rich effect of the interior. CORBELS often much elongated, sometimes cone-shaped, as at Lichfield and Exeter, often composed of masses of richly sculptured foliage with birds and insects introduced. BOSSES very large, numerous and elaborately carved, often so heavy that they suggest nothing so much as great hornets' nests. Foliage and heraldic devices and emblems appear on these bosses.

DOORWAYS not so deeply recessed as in the last century, but of nearly equal size; less frequently double, even when of generous proportions; often flanked by buttresses set with rich canopied niches and surmounted by ornate ogee-arched canopies.

ORNAMENT profusely used and differs from that of the preceding and following periods in that it could be omitted without destroying the design of the building, while in the Perpendicular style, for example, the ornament, as in the case of panels, forms a part of the structure itself. (Rickman.) Foliage and flowers, and, in general, natural forms, are everywhere used, in capitals, cornices, spandrils, and mouldings. The oak leaf, with or without acorns, very popular; also ivy, hazel, fern, vine, with fruit and tendrils, mistletoe and other well-known forms. "The leaves are luxuriously expanded, gracefully disposed and sculptured with great boldness and free-

dom; they are sufficiently distinct from the foliage of the succeeding style, which, though frequently most elaborate, has still in general a certain formality of outline which renders it very inferior in grace and beauty to the Decorated." The ball-flower, in England and on the Continent, very prominent, and in England, as characteristic of the ornament of this century as was the violette or dogtooth of the preceding period.

Elaborately carved NICHES, with or without figures, having ogee canopies, used in great profusion on walls, towers, tombs, sedilia, choir stalls, screens and arcades: "so complex and beautiful that they usurp the interest which should be retained for the statues they enshrine"; crockets and finials elaborate and freely used, often in the shape of curled oak leaves. Wall arcades very ornate. Diaper work in use. Cornices often have a hollow moulding set with flowers, heads, or shields or a combination of these forms, or else they are set with a vine having fruit and tendrils.

EXTERIOR as rich as the interior. BUTTRESSES in many richly adorned stages, having triangular heads with beautiful pinnacles, elaborately finished with crockets and finials; at the angles of a building, usually set diagonally; canopied niches containing figures often set in one or more stages of the buttresses.

PARAPETS battlemented or else pierced with foiled figures or wrought in a wavy line; plain battlements have small intervals or embrasures. Noble towers and lofty spires a prominent characteristic; belfry windows filled with tracery but not glazed; in Norwich cathedrals these windows are round and called "sound-holes." They furnish air to the ringers and permit the escape of sound.

The Decorated style is sometimes called the Edwardian, since it was introduced in the time of Edward I, came to perfection in the reign of Edward II, and was in general use throughout the long reign of Edward III.

Interesting and important examples of this style are very numerous and include the naves of Exeter and of York; the chapter house of Lichfield; the choir of Bristol; the choir and octagon of Ely; the presbytery of York, and the chapter house of Wells.

•PERPENDICULAR, 1377–1483, or, including the Tudor, to 1546. So-called by Rickman on account of the frequent use of vertical lines in window-tracery, panelling, and ornament, producing an effect of height. It is wholly English in its origin and development, the Decorated style continuing in use on the Continent at the same time. While it is the least interesting and beautiful of all the Gothic styles, yet when employed in a large nave, as at Winchester and Canterbury,

it is very effective. The hard-edged mouldings limit the effects of light and shade so prominent heretofore, while the multiplicity of ornament, often shallow and coarsely wrought, tend to weaken the effect of line. Even in monuments placed low where they readily meet the eye, coarse and shallow workmanship often appears.

PLAN. The Clerestory is exaggerated in this style while the triforium becomes unimportant and is often entirely lost sight of in the downward extension of the clerestory; at times the place of the former is occupied by a low traceried gallery running at the base of the clerestory, as in Winchester nave where the Norman nave was remodelled in the Perpendicular style, by dividing the triforium in two so that one half increased the height of the main arcade and the other half similarly increased the height of the clerestory. Subordinate parts are, in general, smaller and more numerous than in the previous Gothic styles, producing an effect of delicacy bordering on weakness.

ARCHES low and wide, at first equilateral, but towards the close of the period,the four-centred arch or Depressed Tudor became common; the ogee still employed for canopies and small arcades; the relative proportions between arches and piers in the main arcade often unsatisfactory, the low broad arches

having a high-shouldered appearance on the clusters of slender shafts. MOULDINGS coarse, square-edged, and often continuous from base to base, especially in the soffit.

PIERS lengthened in plan from north to south and thinner from east to west: the vaulting-shafts being added to the front and rear faces of the groups; the ground plan either a square or a parallelogram having angles fluted or else cut out in a bold hollow, and on each flat face a shaft, semi-cylindrical or else three-quarters round; sometimes the shafts surrounding the central column are reduced to small size and the central one made bold and prominent; shafts always engaged.

CAPITALS generally moulded but occasionally rich work of shallow, conventional foliage, figures, and especially angels bearing shields, is seen.

BASES more important than at any other period, having a lofty plinth, often polygonal in plan, and of slender, sometimes much too slender, proportions.

VAULTING more elaborate than at any other period; ceilings of low pitch, sometimes almost flat, and the surface well covered with ribs; the transverse and diagonal ribs usually retained, but numerous intermediate ribs introduced forming a variety of kite-shaped, fan-shaped, and other figures, with or without pendants, eventually becoming the ornate

fan-traceried ceiling. Timber roofs used, often handsomely carved and supported by wooden hammer-beams. BOSSES elaborate, often carved to represent single figures and groups, emblems, heraldic shields, etc., in great variety, as in the presbytery at Winchester and the cloisters of Canterbury.

WINDOW-TRACERY a prominent feature of this style and one by which it is easily distinguished. Mullions usually extending upward from base to apex of the window arch, forming a series of rectangular panels at the head, well adapted to the small single figures so much used in window heads at this period. Windows divided horizontally by transoms which are often battlemented or pierced. These large windows so freely used that the effect is often that of a wall of glass separated by narrow bars of stone; variety produced by employing heavy or principal mullions alternately with subordinate or inferior mullions. In late work, the entire space between buttresses is often occupied by the window arch.

DOORS usually square-headed over an arch, having ornamental spandrils. ORNAMENTS profusely used, especially panelling, which is one of the characteristic features of the style; also canopied niches with beautiful traceried vaults; foliated arches having ornamental cusps, and buttresses with

rich crockets and finials; a square, four-petalled flower, suggesting a strawberry leaf, probably a modification of the fleur de lis, and called the Tudor flower or rose, is freely used, set in the hollow moulding of a cornice, or in the jambs of doors and windows; usually coarsely carved and effective at a distance, but less beautiful than the dog-tooth or the ball-flower of the preceding periods. STALLS ornate with tabernacle work; and foliage both natural and conventional employed, especially in cornices, which commonly are wrought with vine leaves, fruit, and tendrils: the rose and strawberry leaf also used; shields, heraldic emblems, the rose and portcullis, especially in Henry VII's time, and grotesque animals, small ascending and descending animals, found in great profusion on screens and monuments. Stalls, screens and sedilia very ornate with tabernacle work. Wall spaces often entirely covered over with panelling, as in the transept at Canterbury; angels much used as corbels and set in the hollow moulds of cornices; squareness of outline everywhere prevails. Bands of traceried stone work much used. Tombs very ornate and set in elaborate wall recesses or else form chantry chapels of very splendid tabernacle work.

EXTERIOR. Fine towers a prominent feature of the exterior, as those of Canterbury

and Gloucester, often panelled and filled with traceried windows; sound or air holes numerous in these towers; pinnacles rich with crockets and finials; more fine porches than in any other style.

PARAPETS often embattled and either panelled or pierced in foiled designs; variously divided, sometimes the merlons and embrasures are of equal width, again one is larger than the other; coping of the parapet sometimes continuous, sometimes it appears in stout sections at the top of the merlons but does not surround them. BUTTRESSES lofty, of bold projection, in several stages, often elaborately panelled and having niches containing figures. Flying buttresses freely used and often pierced with tracery as at Winchester.

Prominent examples of this style are numerous and it is often imitated successfully in modern times. Henry VII's chapel at Westminster Abbey, a late example; the cloister, choir, and transept of Gloucester, which is said (Freeman) to be the home of the Perpendicular style and there first employed; the naves of Winchester and Canterbury and the choir of York may also be named.

Perpendicular windows have been inserted in many cathedrals of much earlier date on account of the growing demand for stained glass as an enrichment.

BIBLIOGRAPHY. For handy use, nothing yet published outvalues the three little books of Parker, based on Rickman, which are accurate, concise, and clear, viz.: The Introduction to the Study of Gothic Architecture; The Concise Glossary of Architecture; and The A B C of Gothic Architecture. Of wider scope, including Continental Norman and Gothic, are two of the series of Art Handbooks edited by Poynter and Smith, viz: Architecture: Classic and Early Christian; and Architecture: Gothic and Renaissance. These also are concise, accurate, portable, and inexpensive.

Next in the list of convenient books, more exhaustive than the above in their treatment of the English Gothic, I should mention Gothic Ecclesiastical Architecture, in three small volumes by Bloxam, a Rugby solicitor, the second and third volumes of which contain much interesting matter relating to the internal arrangement of churches before and after the Reformation, and to vestments, costumes, monuments, church furniture, and the like.

For books of general reference and for extended study, consult the following authors mentioned in the lists of Authorities, p. 585: Rickman, Parker, Sharpe, Bond, Paley, Moore, Prior, Poole, Gwilt, Statham, Sturgis, Hamlin, Sir G. G. Scott, Brandon, Mylne,

Fergusson and Freeman: and for detailed study of ornament, Rosengarten, Owen Jones, Cotting, Pugin, Paley, F. S. Meyer, Lewis Day, and Dolmetsch.

STAINED GLASS

EVEN a superficial study of the rich glass with which the mediæval churchman loved to ornament his cathedral adds greatly to the pleasure of a cathedral tour. As lessons in colour alone, these old windows are full of interest and value.

England was once rich as a treasure-house of brilliant windows, but the fanaticism of Cromwell's soldiers and the less justifiable devastations permitted by eighteenth-century deans and chapters have bereft it of a great part of its store. The Continent has much more to offer in this respect, but enough remains in England, to-day, though not always in its original position, to richly reward the student of early glass.

York contains a greater amount of glass *in situ* than any other cathedral of England, having 25,531 sq. ft. chiefly of the fourteenth and fifteenth centuries. Canterbury contains by far the greatest store of thirteenth-century glass, with some earlier fragments, and also a good quantity of that of the later Gothic periods. It is therefore the best place in which to gain a general idea

of Gothic glass. Lincoln should be mentioned for a goodly amount of both early and late glass, though much of it is still uncatalogued. Other cathedrals which offer much to the student of early glass are Winchester, Gloucester, Salisbury (chiefly grisaille), Carlisle, Wells, Lichfield, Oxford, and Peterborough. Mighty Durham and noble Ely have next to nothing, though some interesting fragments remain in the Durham Galilee.

SUGGESTIONS FOR STUDYING WINDOWS. Perhaps the most important factors are time and patience. The story of an old glass window, often pieced and patched, is not read at a glance. It is usually full of interesting detail, each point of which adds something to the general interest that should not be overlooked. A strong field or marine glass is better than an opera glass for studying the often dim pictures in clerestory or tracery lights. Familiarity with Scripture stories, and with the lives of saints and martyrs, is necessary in order to trace the meanings of the pictures, the symbols, and emblems.

The dull light of a rainy day, provided it be not too dark, is that by which a really fine window is best seen, since the best effect of a glass painting is secured when it is seen chiefly by the light which passes through it.[1]

[1] Old glass, it may be added, never transmits colour, though many a poet and novelist has drawn beautiful

Many beautiful specimens of old glass are to be seen in the large museums of England and America.

Only a brief outline of the characteristics of mediæval windows in England is here possible, but it is hoped that enough is given or suggested to help the student to enjoy more than the average spectator gains from a series of old windows.

The earliest English glass came from France, in the time of Benedict Biscop, d. 690, founder of the abbey of Wearmouth, but it was not imported for general use till a much later period. Schools of glass-making were established in England at Canterbury, Winchester, Bristol, and elsewhere, during the Gothic period of architecture, and from these many cathedrals and churches were supplied. The earliest glass, however, so plainly resembles that of the same period in France that it must have come from the same ateliers.

GOTHIC WINDOWS may be classified, according to their design or composition, as follows:

1. The MEDALLION window consisting of compact, story-telling groups of small figures, in richly coloured pieces of pot-metal glass,

word pictures based on the supposed effect of such transmissions. A positive proof that glass is not old is the fact that it stains the pavement with a splash of colour, and when such a splash proceeds from an old window it indicates patching.

i.e., glass coloured in the making, generally illustrating the lives or miracles of saints and martyrs, or else Scriptural scenes.

2. The FIGURE and CANOPY window, used in all periods but especially in the later Gothic.

3. PATTERN, or GRISAILLE Windows, consisting of geometric and scroll designs, which in the earliest examples were wrought entirely of the greenish white, almost colourless glass known as grisaille, the only white glass then produced. The intricate geometrical designs, often superimposed, are filled in with foliage arranged in scrolls, the design being first traced on the white glass and distinctness secured by cross-hatching the intervening spaces. The effect is light, silvery, and even brilliant. The Five Sisters window at York is an example of later grisaille into which spots of colour were introduced.

By the middle of the fourteenth century a combination of plain and coloured pattern windows was frequently used. The earliest English grisaille is probably that in the eastern aisle windows at Lincoln. Salisbury, however, is the best place to study pattern windows, on account of its number of large windows which retain their original glass.

4. ROSE windows, more generally used in France than in England, are named from

their shape and are also called Marigold, Wheel, and Catherine windows. They are simply adaptations of the medallion to the lines of radiating tracery.

5. The JESSE window, or, more correctly the Jesse Tree set in a window, consists of a branch or vine, the main stem of which springs from the figure of the patriarch Jesse at the base of the window, while branches or vines springing outward and upward form a series of leafy medallions in which figures representing the human descent of our Lord from Jesse are placed. These are of great beauty and interest and were popular throughout the Gothic period. In the later examples the vine is more varied and luxuriant than at first and the figures are sometimes seated on benches growing out of the vine.

6. The DOOM window contains a representation of the Last Judgment as understood by mediæval theologians, and often occupied the head of a large window, as at Carlisle.

7. The QUARRY window is, in reality, a variety of the grisaille in which the entire light or panel is glazed in small tiles or quarries of square, diamond, or rhomboid shape, about 6 × 5 inches, on which a small design in stain is applied. It was often used as a background for large figures or medallions, and was economical, decorative, and

permitted the passage of light. The quarry was usually white; the design, yellow or brown stain, and a great variety of small designs was in use, including foliage, flowers, heraldic badges, birds, insects, monograms, and mottoes.

Each of these kinds of windows was introduced in the early period and continued in use throughout the Gothic centuries, with more or less variation. The medallion is not, however, usually seen beyond the thirteenth century.

THE LEAD WORK or frame in which the glass is set is an interesting feature of all mediæval windows. The great number of pieces of glass used in the earliest examples necessitated the use of a large quantity of lead, but the dark outlines so formed were skilfully adapted to the picture or pattern so that interest was not diverted from the main subject of the window.

THE GENERAL CLASSIFICATION OF WINDOWS AS TO DATE follows that of the architecture of the period and is thus given by Winston [1]:

TWELFTH CENTURY, to c. 1184.

[1] Winston was a London lawyer, who accomplished for stained glass that which Rickman did for Gothic architecture. His careful, minute observations are published in three separate, unrelated volumes (named in the Bibliography), and leave very little to be said on the subject.

EARLY ENGLISH, to c. 1280.
DECORATED, to c. 1380.
PERPENDICULAR, to c. 1530.

1. The Twelfth-Century glass, considerable portions of which are found at Le Mans, at St. Denis, Angers, Chartres, and elsewhere on the Continent, is seen only in fragments in England. Some panels at Canterbury and York are nearly all, the former probably dating from 1184, when the new choir was completed.[1] Each of the two Canterbury panels consists of two single figures placed one above another, two in a single light, and belongs to a series once occupying the entire clerestory (imitated in the series of modern windows), in which the genealogy of our Lord was represented.

The colouring of this oldest glass is soft, deep, rich and rather sombre; the drawing, almost Byzantine in effect; the figures simply disposed, their scant draperies closely following the outlines of the figure and revealing the awkward feet. All figures are sharply silhouetted against a dark background and

[1] Mr. Loftie dates the Canterbury panels 1174, which seems to me an improbable date, though it is possible that they may have survived the fire and been transferred to the new building. Meteyard places the fragments of the Jesse at York so early as 1170, while Westlake assigns to them an even earlier date, 1159–81. I think, however, that the Canterbury glass is the earliest, though not far from the date of York. — H. M. P.

often stand on mounds of earth; the hair is solidly painted black, and the eyes are plain pieces of glass with the iris unmarked. The glass itself is thick and substantial.

2. Early English or Thirteenth-Century glass was always of the pot-metal sort, each separate bit of colour requiring a separate piece of glass.[1] Enamel brown was freely applied in the strong, dark outlines of figures, sometimes two or three times as wide as the lead bars, and also used for hair and for deep shadows, and in tracing features. Stain was as yet used sparingly and yellow or silver stain not known. The glass was cut into the required shape, not by the diamond, which is a seventeenth-century device, but was first weakened by a red-hot iron and then chipped painfully to the desired size.

COLOURS. The backgrounds were almost universally of ruby and sapphire, often the two

[1] The method of working in pot-metal glass is thus described: "On a wooden table, upon which the design to be reproduced was exactly drawn, were laid sheets of glass; upon these, the required outlines were first traced through in liquid chalk, and then they were cut out with a red-hot iron.... The pieces thus cut to the required shape were again arranged upon the table, and the drawing and shading needed within each piece were added in a dark enamel. For this shading only one colour was known, namely a black lead composed of oxide of copper mixed with equal parts of green and blue glass. The painting was then burnt in and the separate pieces fastened together by a lead framing." Wallman and Wouvermann's History of Painting, 1: 317.

are used alternately; but in draperies and ornaments, soft, rich almost indescribable colours were employed, and a sort of purplish brown, very effective in robes and vestments. Colours in general named from the gems which they resemble, ruby, sapphire, emerald, amber, etc. The BLUE of backgrounds, a deep sapphire, but lighter, even greyish in the body of the picture. RUBY, exceedingly rich and deep and of exquisitely varied tints, produced by the impurities or "blobs," giving an effect not easily imitated in the later, purer makes of glass; some portions of a sheet almost black shading up close to white; this colour almost invariably "coated," *i.e.* fired with a layer of red on white, on account of the great density of the ruby when used by itself. GREENS rather sparingly used, but produced in a variety of tints including olive and emerald; the so-called white glass of the earlier periods is in reality a pale green, though no colouring matter was used in its manufacture; it was simply the purest white they knew how to make. PURPLES and PINK formed by placing layers of blue on ruby; a yellowish salmon pink, which has darkened with age, used for flesh, a deep hue for the faces of men, a lighter tint for those of women and children. YELLOWS, either greenish or else deep golden. WHITE, as already said, of very greenish tint, thick in

texture[1] and sparingly used except in pattern windows and borders. Distinctness of effect was secured in the picture by using dark colours principally in grounds, reserving the light colours for figures and ornamental details.

The general effect of Early English glass is that of a rich mosaic or tapestry, in which many colours appear, but all so carefully adapted and harmonized that none seems to predominate. The pot-metal glass was full of impurities and irregularities. The glazier could never tell exactly what to expect in a sheet of glass, except that it would be full of streaks and bubbles and generally thickest towards the selvedge edge. "The rudely-made pot-metal was chemically most imperfect and artistically all that glass should be." (Day.) Hence the choice effect of colour was due to chance rather than skill. The ordinary glazier who fashioned the window took his richly irregular glass sheets and combined them as well as he knew how, and the glass lent itself to such handling. The modern artist must resort to many devices when he would imitate the effect of these early windows.

[1] A sheet of early glass often varied so much in thickness that while one edge might measure $\frac{3}{16}$ or even $\frac{1}{4}$ of an inch, the opposite edge might be no thicker than a watch crystal.

NATURAL FORMS were very imperfectly rendered. Trees, flowers, water, and sky are scarcely recognizable. But conventional foliage is drawn with much grace and unusual beauty. The scrolls were not formed out of one continuous tendril, "but were a series of short stalks or leaves which appear to be divided into short sections of foliage, having bold outlines and in general resembling the scroll-work of foliage seen in manuscripts of the same date."

FIGURES in general are unnaturally tall, stiff, and badly drawn, especially the hands and feet. The latter are justly compared to small rakes. The lower limbs are much too long for the rest of the body. Apostles, priests, prophets, and kings usually stand facing the spectator on a mound of earth, or else on a straight label bearing their names. Or the name may be found on the canopy arch or on a label running at the back of the shoulders, the letters being scratched out of a smear of enamel brown. The feet are in impossible positions, pointing downward. The eyes are large, often of white glass, in striking contrast to the dark, reddish brown of the complexion, and rimmed in lead, producing a spectacle effect; in the middle of the century, a second line or iris was added to the plain round, but this line was disused in the latter part of the century and appeared

again in the century following. (Westlake.) Faces generally oval, with round chin and small mouth, well fashioned. Hair, in earliest glass, painted a solid black, crudely imitating black hair; later, lines were scratched out in the enamel paint, and still later, the lines themselves were traced, giving the effect of coarse black hair.

ANIMALS were so badly drawn that they are scarcely recognizable, *e.g.* the horses attached to the chariot of Elijah in Becket's Crown at Canterbury.

CANOPIES, when used, were rude and plain, often too large for the figure beneath. ROBES were short, even scanty, those of men scarcely reaching the feet and displaying the meagre ankles; the dresses of women were longer, with close sleeves, and the head usually draped. Very small folds appear in the draperies, in imitation of the antique.

Notwithstanding their rudeness and incorrect drawing, these Early English glass figures possessed much merit, being simple, unaffected, and often grandly conceived though imperfectly executed. "Deep and lively feeling often pervades the entire figure; the countenance, even when distorted and exaggerated, is apt to show both expression and character in far more striking degree than is general in later work. Saintly personages in particular are often very effect-

ively rendered, the solemn or sombre effect desired being well suited to the style."

BORDERS are among the most interesting and beautiful features of the first Gothic periods. They are of every sort, large and small, enclosing medallions or panels or an entire window, and sometimes, in early work, wide and conspicuous. Their designs vary from simple alternating blocks of colour, often ruby with sapphire or emerald with amber, to the elaborate representations of heraldry which connect the window with the history of the reigning sovereign and his alliances, or of a powerful family in the vicinity, perhaps benefactors of the church. A simple beaded or pearled border, consisting of small white balls between parallel lines, was much used in the thirteenth century. In studying a series of windows, for example those in the Latin chapel at Oxford or in the aisles of York or Canterbury, study the borders by themselves; they are often as beautiful as a framework of rich gems.

DECORATED, or Fourteenth-Century glass, to c. 1380.

Rich glass was very popular at this period on account of the increased size and number of the windows in churches of this style of architecture. The beautiful traceried heads also lent themselves to a great variety of design, and were well adapted to the display

of small pictures. Numerous examples of this sort of glass are to be found in different parts of England. In particular, York and Exeter contain many examples of the best work of the period.

COLOUR, in general less sombre, and at once rich and lively, many new tints being employed. Yellow stain a prominent feature of all except the earliest work, especially in canopies and ornamental details, displacing the mosaic treatment to a considerable extent. Blues are lighter; ruby, less irregular in texture, though still deep and rich; white, thinner, decidedly paler and of a yellowish tint, another mark of date; the pot-metal used with yellow stain, has a brilliant golden tint.

The combination of white pattern windows with coloured medallions is a prominent characteristic of this period. Often a belt of low canopied figures or else a row of medallions extends entirely across a pattern window of white or white mingled with colour, to harmonize with the colour of the pictures. Again, colour is introduced in the form of brilliant roundels, rosettes, small single figures, heraldic shields and mottoes, emblems of saints, suns, stars and monograms.

CANOPIES over figures are striking and ornamental, usually of yellow stain, producing a golden effect, and of elaborate architectural

design, with many pinnacles and crocketed spirelets, flying buttresses, and rich tabernacle work. "Often there is no pedestal for the canopy but it rests on the ground; side pilasters run up into pinnacles; the spire, if it has one, generally springs from a low, flat-faced tower rising from behind the gable; . . . the tower is usually pierced with windows and furnished with pinnacles from which the flying buttresses are thrown to the spire and the side pinnacles." Backgrounds are often richly diapered. A row of canopies is often found remaining in a once rich window from which the figures have disappeared. Sometimes the canopied figure does not occupy the entire height of the light, and space is left at the foot for a row of shields or other ornament, or perhaps for the figures of the donor of the window and his family. The feet of canopied figures usually rest on a mound of earth, a pavement, a pyramid, or a straight label bearing the name.

NATURAL FOLIAGE takes the place of conventional scrolls, as in the sculpture of the Decorated period, and oak, ivy, maple, fern, and vine are freely used in broad flowing patterns with outward-turned leaves, in contrast to the short stalks and closed leaves of the preceding period. Often the design occupies an entire window without regard to the intervening mullions.

DRAWING is characterized by delicacy, especially in the latter years of the century. The glass itself is thinner. Flesh tints are lighter; the hair is more carefully drawn and sometimes arranged in a roll curving inward; greater refinement and naturalness are evident; draperies are more ample and flowing; costumes and armour, rich and varied. Tracery lines in faces and draperies are more delicate.

BORDERS very ornate, introducing angels, beasts, fishes, flowers, the chalice and other emblems, often alternating with blocks of colour. The numerous tracery openings are rendered very brilliant and effective decorations by the insertion of small figures in rich glass, sometimes standing, sometimes crowded into very cramped positions by the exigencies of the space. At Carlisle, the elaborately traceried head of the east window is occupied by a Doom, and the effect of the many small designs and figures of rich colour glowing out from the dark recesses of the stone tracery is dazzlingly beautiful.

PATTERN WINDOWS much used, but, as has been said, with colour introduced either in a series of bosses, shields or other devices set in the midst of, or across the lights; or, later, in canopied figures arranged horizontally, sometimes in the lower part of the window only; sometimes in two rows separated

by pattern work which forms an excellent background. The traceried patterns are finer than before, and more natural and tendril-like; foliage of ivy, oak, maple, or vine often overlaid by geometrical network.

The Decorated examples of the Jesse Tree have a branching vine instead of a tree.

QUARRIES very generally used, the earlier examples having bold, heavy outlines while those of later date are more delicately traced; the rose, a favourite device, used either singly, or on a running stem, or else as a small spray or branch.

PERPENDICULAR GLASS to c. 1530.

Delicacy both in colour and in drawing, and thinner, lighter, and more delicate glass, characterize this period. Pot-metal glass is still the chief reliance of the glazier, but he often uses large masses of his lighter, more evenly coloured sheets, and the effect, while rich, is less gem-like than formerly. An increased number of long narrow panels in the tracery lights afforded opportunity for many small standing single figures. Sharp colour contrasts as between the delicate canopy of yellow stain, and the light and brilliant robes of the figure beneath, often seen.

COLOUR. Several new tints are introduced, including a pure pink, an azure, and mauve or violet. White glass becomes purer and

silvery in tone and is effectively used in large masses. Ruby less glowing and paler, more translucent; yellow stain in great favour, especially combined with white glass in canopies as in the last period. Blue lower in tone and often of a greyish or purple tint; pure azure also used, especially for small tracery figures. Yellows and browns of more even tone and firmer quality.

DRAWING increasingly natural and delicately wrought; heads and faces well represented, the eyes full and well shaped; both lips indicated and the hair usually drawn in wavy lines; eyebrows much arched, but late in the period indicated only by a faint line; iris usually drawn and pupil sometimes suggested by a black dot; nose faintly drawn except at the top; the upper eyelid, the opening of the mouth, and general outlines of the face strongly defined. At the end of the century, the use of outlines was almost superseded by the skilful use of shadows. Hair often yellow.

FIGURES more natural and dignified, but short rather than tall; often stand on checked pavements and have diapered backgrounds. Robes more ample, vestments longer and rich with embroidery; the head of the pastoral staff enriched with tabernacle work, as in the last century. The nimbus of a saint is usually white or white with stain, instead of a

solid colour, and was cut out of the same piece of white glass as that which formed the face.

CANOPIES are large and elaborate, nearly always of white with yellow stain, serving as a setting or framework for the figure but not related to its colour scheme, as previously: backgrounds often diapered and a screen or curtain of tapestry or embroidered work, sometimes wrought with heraldic figures, is seen, suspended to a rod at the back of the figure. At the base of the canopy is sometimes found a niche enclosing a small figure, or else a scene from the life of the figure represented above. In general, however, the stories and miracles of saints are used less frequently than in the preceding periods, the large figure of the personage being represented in their stead.

ORNAMENTS again become conventional, but are founded on natural forms. Numerous small ornaments appear, such as the rose, fleur de lis, heraldic devices and badges, birds and small animals, especially in yellow stain on silver quarries, sometimes wrought with much skill. Stipple shading is common. Landscapes, usually avoided by glass artists of previous periods, are now used for backgrounds. Borders not invariable. Jesse windows are still seen, but their foliage is so delicate that it is little more than ornamental scroll work.

Figure and canopy windows are numerous and resemble those of the Decorated period in having a band of subjects running horizontally across a window, the lofty canopies of silver glass enriched with golden stain, the tabernacle work being so elaborate that the picture or figure beneath is almost obscured, the delicate mass producing a light and brilliant effect. In the loftiest windows a low, subordinate canopy was sometimes introduced at the base of the light, within which was a scene in the life of the saint represented above, or a small related figure, as of a donor. Labels often appear bearing texts or mottoes, as in the north choir aisle at Winchester.

PATTERN windows are almost entirely superseded by windows filled with ornamental quarries, the latter too delicately drawn to be effective in themselves, but forming an excellent background for boldly-coloured heraldic devices. In the chapter-house windows at Wells, some Roundels of greenish bottle glass, such as were used in Germany instead of quarries, have been introduced in the tracery.

RENAISSANCE GLASS, from 1530.

Glass of the sixteenth century is sometimes called Cinque Cento, and in this and the Late Renaissance period the ornament and design resemble those of the architecture of

the same dates. The picture and subject in this style become all-important; less attention is bestowed on the quality of the glass itself.

The earlier paintings, like the earlier architecture of this period, were imbued with the Gothic feeling, which seems to have been given up almost reluctantly.

Renaissance windows in general were round-headed and smaller than those of the Late Perpendicular style. The canopies were large, often extending over more than one light or even occupying an entire window, and were freely decorated with festoons and garlands of foliage, flowers, brilliantly coloured fruits, ribbons and scroll work. In place of canopies, a wide border or frieze composed of Renaissance ornament wrought of silver glass and enriched with golden stain was sometimes introduced, the frieze being supported on columns.

Borders are seldom used and grisaille is rarely seen. White glass appears in profusion, especially in canopies, and is elaborately decorated with stain. Coloured glass is seen in a variety of shades of the same colour. In the early glass of the Gothic period red was chiefly ruby, and blue was sapphire; but in the sixteenth and following centuries greater skill was shown in producing different shades.

PAINTING becomes a prominent feature of the windows, and the beauty of the glass itself is often forgotten in the use — sometimes the excessive use — of paint. Strong effects of light and shade are desired, the backgrounds being often very pale.

Enamel Painting was freely employed in the late years of the sixteenth century and was often used to take the place of the translucent coloured pot-metal glass, resulting in a dull, heavy effect quite unlike the sparkling mosaic glass of the preceding Gothic periods. The Jonah window by Van Linge, in Oxford cathedral, is an interesting and valuable example of an enamel window in deep and brilliant colour.

Figures and groups often appear standing or kneeling in front of a canopy in strong relief against a distant landscape behind the canopy arch. Donors and benefactors of a church are usually represented attended by their patron saints and often with ornaments containing their heraldic devices. "In the sixteenth century, windows were erected not so much to the glory of God as to the glorification of the donor, who claimed a prominent or else the very central place for himself." (DAY.)

Distant views in these figure pictures are faintly and delicately painted in pale blue

or grey. A picture occupying an entire light often extends up into the tracery. Angels playing on musical instruments or bearing scrolls with mottoes or emblems, usually rendered in white and stain, often appear in the tracery, also portrait medallions, badges, and heraldic devices.

Jesse Windows are found in the seventeenth and eighteenth centuries, the tree or vine and the figures often painted on white glass, and variety secured by representing the Jesse in a large rich medallion with elaborate ornament, while his descendants are demi-figures placed less conspicuously. The vine is often laden with large clusters of purple grapes, as in the Jesse window at St. George's, Hanover Square, London.

Allegorical pictures and story-telling groups placed against stately architectural backgrounds are a feature of the later centuries, as in the Flemish glass of the Lady chapel at Lichfield, and Christ purging the Temple at Gouda, the latter containing an elaborate representation of the Temple at Jerusalem in perspective which is remarkably good for the period. Beautiful distant landscapes were introduced in these pictures, their effect enhanced by being seen through an arcade or a single arch, the rules of perspective, neglected in previous periods, being carefully observed.

Renaissance glass is not abundant in English cathedrals, but good examples of late work are found at St. Paul's and at Oxford. An interesting and valuable series of Renaissance windows dating from 1516 remains in Kings' College, Cambridge, and much of various dates in the Oxford colleges. By far the most beautiful glass of this period in an English cathedral is to be found in the Lady chapel of Lichfield, already alluded to, transferred here from the fine old abbey church of the nuns of Herkenrode in Belgium, hence of Flemish origin. The drawing and composition of the various pictures in these seven windows are excellent and are traced to the hand of an Italian artist; the colours are deep, rich, and glowing and are not too heavily laid on: brilliant contrasts of light and shade are effectively rendered; the white glass is silvery and sparkling; the yellow stain richly golden and suggests the goldsmith's art. The single figures are portrayed with much elegance of costume and accessories, many representing the noble benefactors of Herkenrode attended by their patron saints. Numerous heraldic devices enrich these beautiful windows.

THE PLACING OF WINDOWS. While no fixed rule existed as to the location of different sorts of windows at any particular period, yet in general Pattern windows were reserved

for the long series of an aisle. Figure and Canopy windows were placed at ends of aisles where they would be prominently seen, or else in the clerestory; while Jesse Trees were often used for the large windows at the east. Quarried windows were well adapted to chapels and small transepts. The Doom was often prominently located in the east or the west, while the Rose appropriately completed the end windows of the transept or the west front.

AUTHORITIES. Winston's Introduction to the Study of Glass Painting, Differences of Style in Ancient Glass Painting, and Illustrations of the Art of Glass Painting are the most valuable books on English glass at present. They consist largely of papers read in various cathedral towns on different occasions and contain the results of careful, painstaking study. No work as yet published on this subject has superseded Mr. Winston's. Westlake's History of Design in Painted Glass, based, to a certain extent, on Winston's books, is arranged in orderly and convenient fashion for reference and study, is elaborately illustrated, and includes Continental as well as English glass in its three folio volumes. All of these books are published by Parker of Oxford and imported in America by Scribner of New York. Lewis F. Day's "Windows," and his smaller volume

prepared for the South Kensington Museum's series of Art Handbooks, deal somewhat extensively with Continental as well as English glass and are valuable, though less scholarly than the works of Winston and of Westlake.

Of the many excellent French authorities on Painted Glass we may mention de Lasteyrie's "Histoire de la Peinture sur Verre," Merson's "Les Vitraux," Lacroix's "Les Arts au Moyen Age et à l'Époque de la Renaissance," and Molinier's "La Peinture sous Verre."

BIRMINGHAM

"*Architecture of the first half of the eighteenth century is not always interesting, but it is seldom ignorant in construction or vulgar in design.*" — BLOMFIELD.

THE cathedral church of Birmingham, built as a parish church, was dedicated to St. Philip in order to perpetuate the name of Robert Philips who gave the wide and beautiful park, originally known as The Barley Close, for the site of the new church. St. Philip's has enjoyed cathedral honours only since 1904, when it was founded by Edward VII as the seat of the new diocese of Birmingham. Its first bishop, lately Canon Gore of Westminster Abbey, has preferred to devote his chief energies to the needs of his diocese, reserving for future consideration the building of an adequate cathedral.

The foundation stone of the parish church of St. Philip was laid in 1711, one year after the last stone of the lantern of St. Paul's, London, was put in place. The site, on the highest ground in the city, is said to be on a level with the top of the cross of St. Paul's,

and the steeple, modelled, to a certain extent, after that of its greater contemporary. Funds for the structure were supplied by the citizens, assisted at the last by a gift of £600 from George I. The architect was Thomas Archer, pupil of Vanburgh, groom-porter to Queen Anne and to George I and George II. The church was virtually complete in 1719 and was somewhat rebuilt and enlarged in 1884.

While in no way remarkable in appearance, St. Philip's is a well-built example of the English Renaissance style. It is 150 ft. long, 65 ft. wide, and consists of a broad nave with aisles, and an ample gallery resting on Doric columns. The arches are of fine proportions. The chancel, added in 1884, has good Corinthian columns and a beautiful, low, wrought-iron SCREEN of choice workmanship, from the hand of Jean Tijou, who wrought the great gates at Hampton Court and the exquisite ironwork of the choir gates and screens of St. Paul's. The pulpit and choir stalls are good examples of modern carving. The great vault beneath the church was intended, says an early historian, "for the interment of particular persons" who paid a guinea for the privilege.

By far the most interesting feature of the interior is the STAINED GLASS of the Four Windows made by Morris from designs by

Burne-Jones. The latter was a native of Birmingham and was baptized in this church in 1833. "At the tender age of a few weeks," he writes, "I was here enlisted amongst the rank and file of the Church Militant." His diary contains many allusions to "my beloved Birmingham," and he was deeply interested in the development of art in this vicinity. Some of his paintings are to be seen in the Museum.

Of the Four Windows, three, representing, in the order of their placing, The Ascension, The Nativity and The Crucifixion, are in the chancel at the east; while the fourth, The Last Judgment, is in the Baptistery at the west. The Nativity and The Crucifixion were ranked by the artists among their very best windows, marking the culmination of their powers, and Morris wrote of a visit to this church in which he was "greatly struck with admiration of these splendid specimens of stained glass."

The Ascension, occupying the central of the three eastern windows, is the earliest in date, and its effect so pleased Burne-Jones when he came to Birmingham in 1885 that he determined to fill those on either side of it "with compositions which I hoped . . . to make worthy of my former achievement." From March to November he made a profound study of the drawings which Morris

reproduced "in glorious colour." The cartoons were exhibited in London in 1888, and are now in the South Kensington Museum. "Though each is complete in itself, the lines of it assist and carry on those of the other, and the masses of light and shade are most artistically distributed so as to balance one another without due monotony."

In The Nativity, the chief feature is a boldly arched rock or cave in the midst of the picture, within which rests the tiny figure of The Child. The Virgin kneels at the head gazing on the babe with awe; St. Joseph and adoring angels stand at the foot. In the upper half of the picture three shepherds in the midst of their flocks gaze in wonder at a throng of angels who are proclaiming the glad tidings. A green forest fills the background.

The Crucifixion is a noble and touching picture in which the elevated cross, with its pathetic, drooping figure, is sharply outlined against a dark sky and the battlements and towers of the distant city. The Christ looks down with deepest compassion on the fainting figure of his mother, who is supported by St. Anne and St. Elizabeth. The youthful face of St. John is upturned to his Master, and at the foot of the cross, perhaps the finest figure of the group, crouches the sorrow-stricken Magdalen. A great throng of soldiers bear spears and banners, and a halo

encircles the head of the compassionate soldier who is about to pierce the Saviour's side. The single figures, the vivid lines of the dark and lurid sky, the forest of spears and banners, and the mass of soldiers and Pharisees, are most effectively rendered.

The Fourth Window at the west, portraying The Last Judgment, was designed by Burne-Jones in 1897, after the death of Morris. The Angel Gabriel is represented with the bold wings which the artist loved to paint, while our Lord as Judge is attended by angels and intently regarded by a great throng on the earth below.

The best feature of the EXTERIOR of the church is the boldly designed West Tower, "one of the finest steeples in England, and does more to justify Archer's reputation than his ambitious venture at St. John's, Westminster." (Blomfield.) The Tower consists of a belfry stage having concave sides, its angles being canted, and double engaged pilasters are set against the angles; while the second stage is octagonal with a lead dome terminating in a small but graceful open lantern having a cupola surmounted by an iron cross. Notice the open balustrade along the aisle roof, quaintly set with urns; and the obelisk in the churchyard in memory of the eccentric traveller, Col. F. G. Burnaby, containing his portrait.

"And I will rere thee upp a Mynster hie
The toppe whereof shall reach unto the skie."
— CHATTERTON (a native of Bristol).

WHEN the Abbey church of St. Augustine at Bristol was first built, it stood on a plot of ground just outside the city limits, close to the place where St. Jordan, the Roman missionary who had come to England with Augustine, was buried and where a chapel to his memory had been erected. The town long ago crept up to and included the monastic precincts, and to-day the church stands in the midst of populous streets, on the south side of the College Green, and is only a much greater one in the long row of buildings. Like them it is red in colour, but it is the dull rich red of sandstone.

While it cannot be claimed that Bristol ranks in the first or even in the second class of English cathedrals, yet it is one of the oldest Norman foundations in the kingdom and has a Norman chapter house of great interest, one of the few of its date now preserved to us, together with much beautiful Decorated architecture and numerous interesting literary associations.

Bristol cathedral also claims a royal founder.

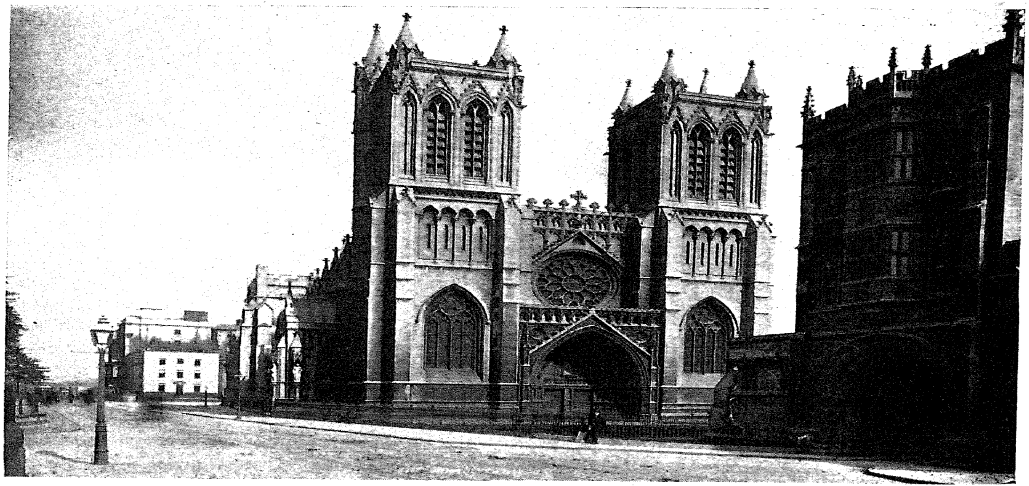
On the old Abbey Gateway at the west front was formerly to be seen this inscription: "Rex Henricus Secundus et Dominus Robertus filius Hardingi filii regis Daciæ, huius monasterii, primi fundatores exstiterunt." (King Henry II and Lord Robert, son of Harding the son of a Danish king, were the first founders of this monastery.) Prince Henry, who became Henry II, and the famous enemy of Becket, was brought over to England not far from the year 1143, the year in which the monastery whose church is now the cathedral was founded, and was placed under the guardianship of Robert Fitzhardinge, a rich merchant who had loaned large sums of money to Henry I and Matilda. The prince, then about nine years of age, and Maurice, the young son of Fitzhardinge, were educated under the same tutor, and when the merchant began to build the monastery, close by his "Great Stone House," the little prince no doubt assisted at the laying of the foundation stones in some such manner that he could rightly be named one of the "primi fundatores" with his guardian. Fitzhardinge, in his turn, was greatly enriched by the gift from his former charge of the great estates forfeited by Roger de Berkeley, built Berkeley Castle, and completed the abbey in the rich Late Norman style.

The literary associations of the town and the cathedral are numerous and include the

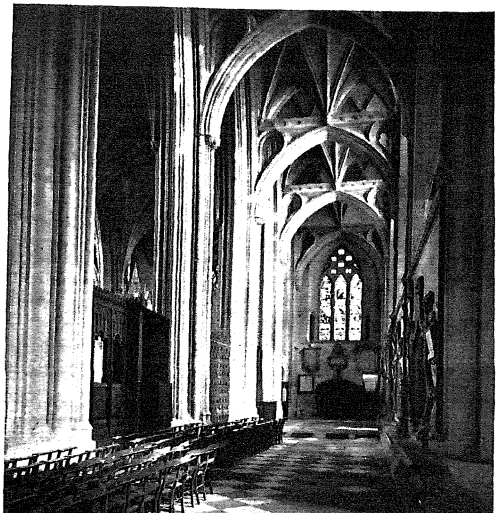
names of Southey and Coleridge and their friendly first publishers, the Cottle Brothers; Jane Porter and her sister; Lady Harriet Hesketh, "the merry and lovely cousin" and cherished friend of Cowper; Bishop Butler, who sought burial in the little cathedral of his early love rather than in lordly Durham where he was seated; the poet Mason whose young wife lies buried here, deeply mourned by Mason and their close friend, the poet Gray; Sterne's "Eliza," the "La Brahmine," of his late years; the brilliant young novelist, "Hugh Conway," and many others, some recalling the fact that the nearby springs of Clifton attracted many invalids who sought health in vain and were brought to the cathedral for burial.

Here, in 1327, a last resting-place was sought for Edward II, horribly murdered at Berkeley Castle, a few miles distant.* The poor boon, which had it been granted, would have made the little red-brown cathedral a permanent centre of interest, was refused by the time-serving abbot, and the sad procession passed on to be received with honour at Gloucester, whose cathedral, soon after, sprang into splendid architectural flower in consequence of the magnificent offerings made at the royal tomb.

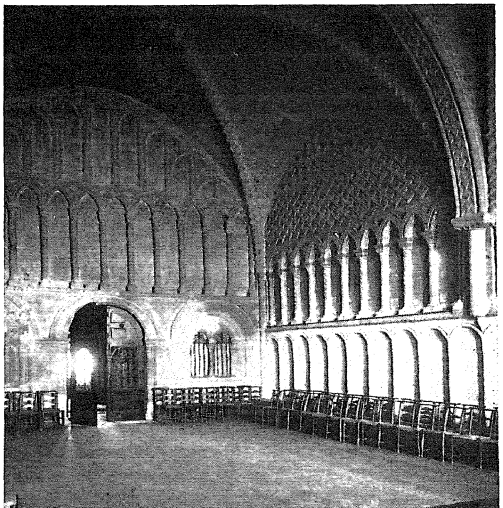
*Abbot Knowle, who refused burial to the despised king, acted, no doubt, under orders from the then lord



BRISTOL.—WEST FRONT WITH MONASTERY GATE.



BRISTOL — SOUTH CHOIR AISLE



BRISTOL — CHAPTER HOUSE

Nothing in the general aspect of the lively commercial city of Bristol to-day suggests the life of a cathedral city. With the waters of the Avon and the Frome filled with ships from many lands, bringing and bearing away wealth through the Channel, and with numerous factories scattered about in the town, Bristol seems far too busy and too worldly to encourage that leisure which we commonly associate with the atmosphere of a cathedral city. Its early history is linked with the sea. Here dwelt the Cabots, father and sons, and their ships sailing out on voyages of discovery were manned by Bristol seamen. Jamaica, Barbadoes, and numerous other foreign names which appear on memorial tablets in the cathedral recall the city's long and prosperous connection with foreign trade.

The original Norman church was large and sufficient for the times, its nave being only twelve feet shorter than the present nave and the buildings provided for the establishment were ample and handsome. The two gateways and the chapter house are the only considerable remains of this early structure. Near the Lower Gateway was later built the

of Berkeley castle, whose young wife, the Lady Margaret, was the daughter of Mortimer, the queen's favourite. Mortimer had commanded the king's death, as he confessed before his own execution (v. Lingard, 3: 76 n.) and Gournay and Ogle perpetrated the crime. (Rot. Parl., II, 62.)

Bishop's Palace, but this was destroyed during the Riots of 1831, when the citizens of Bristol were outraged by a speech of their Recorder in Parliament contemptuously asserting that the inhabitants of Bristol were quite indifferent to reform.

The entire western arm of the church has been rebuilt, and though obviously modern, is a worthy memorial of the generosity and industry of the people of the diocese. Signs that the central tower was settling rendered it necessary, in 1865, to rebuild at least one-half of its thickness; and again, in 1893, it was almost entirely rebuilt, stone by stone, the original design being carefully followed. The sooty atmosphere of Bristol has faithfully tinted all the new stone used at this time so that it has the appearance of mediæval masonry.

The architectural honours of the cathedral are greatly overshadowed by those of the beautiful church of St. Mary Redcliffe, in which lies buried the unfortunate poet Chatterton, a native of the city.

THE ESTABLISHMENT. The cathedral was dedicated to the Holy and Undivided Trinity, the early seal of the dean and chapter being an emblem of the Trinity, with, on the reverse, the figure of Henry VIII. The cathedral is of the New Foundation, having been founded as a

monastery church for Augustinians in 1142; dissolved by Henry VIII and re-founded in 1652 as the cathedral church of the new bishopric of Bristol. As a monastery it had its beginnings in wealth; but after its re-founding, it was long one of the poorest sees in England, and its bishops were usually granted some additional preferment. The sees of Bristol and Gloucester were, at one time, united, but in 1897 they were divided and so remain to-day.

HISTORY OF THE FABRIC. The present cathedral is the second church on the site, the first being a large Norman church, begun in 1142 by Robert Fitzhardinge, a rich Bristol merchant, the first of the long line of lords of Berkeley Castle who have been generous givers to the church, and many of whom sleep within its walls. This Norman church has been rebuilt, part by part, chiefly in the Decorated style, only the Late Norman chapter house remaining of the original structure.

ARCHITECTURAL STYLES. The nave is modern, in the Decorated style; the choir and transept, Decorated; the Elder Lady chapel, Early English; the chapter house, Norman; the cloister, Perpendicular.

DIMENSIONS. The cathedral is 284 ft. long, inside measurement; the length of the nave is 125 ft.; height of nave, 52 ft.; length

of choir with Lady chapel, 159 ft.; height of choir, 50 ft.; height of central tower, 127 ft.

THE PLAN. The church consists of a nave of five bays; a western and a main transept; a choir of four bays; a retrochoir of one bay; a Lady chapel, east of the choir, of two bays; an Elder (or earlier) Lady chapel on the north; and two walks of a cloister with chapter house, on the south.

THE CHOIR, a beautiful example of the Decorated style, and a stately monument to its builder, Abbot Edmund Knowle (1306–1322), is unlike any other fourteenth-century cathedral choir in England in having but a single lofty arcade without triforium or clerestory, and in having side aisles of equal height with the main aisle. Notice

1. The Orientation or Deflection of the eastern arm of the church to the north, as often seen in mediæval churches, said to symbolize the inclination of Our Lord's head on the cross.

2. The simplicity and dignity of the well-moulded arches and columns; the wreath-like capitals of natural foliage; the intricate and beautiful lierne vault, the short ribs foiled on their inner surfaces and clustering about the midrib in kite-shaped designs, suggesting the later fan-traceried vault.

3. The modern STALLS containing some

portions of early work, including several sixteenth-century Misereres.

4. The beautiful Tracery of the eastern windows, many of which contain early glass, best studied from the aisles and Lady chapel.

The ELDER LADY CHAPEL, north of the choir, is an early and beautiful example of Early English architecture, so called because of earlier date than the Lady chapel at the east, and next in date to the Norman chapter house. It originally stood detached from the narrow Norman choir aisle, and when the latter was widened, in the Decorated period, the south windows of this chapel became useless and were walled up. The builder of this lovely chapel may have been poor, fractious old Abbot David Hundred, d. 1253, whose grave is at the west entrance. Notice

1. The triplet of lancets in each side of the north bay; the beautiful arcade under the windows, having a variety of interesting spandril carvings; and the great five-light Decorated window at the east.

2. The BERKELEY monument, a high tomb bearing two effigies, in memory of Maurice, the ninth lord of Berkeley Castle, d. 1368, a companion of the Black Prince at Crecy and Poictiers; and probably of his young mother, the Lady Margaret, daughter of Mortimer, Earl of March, whose effigy is placed highest

as representing superior rank. The knight is in mixed armour, his quilted jupon being embroidered with the chevron and crosses of the Berkeley arms; and his head rests on a tilting helm in the shape of a mitre, the Berkeley crest, alluding to the extensive church patronage of the family.

In the NORTH CHOIR AISLE, notice

1. The almost unique design of the vault, which might be called a hanging or skeleton vault, which is formed by inserting a transom across the side aisle vault in each bay, and below it a flying arch which springs from the pier shafts. This clever device was intended to provide a counter thrust to the heavy vault of the main aisle, all three of the choir aisles being of equal height without triforium or clerestory. The sheaf of vaulting ribs constructed from the centre of each transom adds grace to the unusual design, which, though ridiculed by modern architects, has well served its purpose.

2. The STELLATED RECESSES in the wall, doubtless intended for the tombs of benefactors; the imposing Codrington monument to Sir Robert, d. 1618, and Lady Codrington and their 17 children; Bailey's bust of Southey, Bristol's most famous son, buried at Keswick; a tablet to Mary, the young wife of the poet Mason, both husband and wife intimate friends of the poet Gray, and

the subjects of some of his most touching letters; the tomb of Paul Bush, the first bishop of Bristol, d. 1558, bearing one of the grewsome cadavers of the period; and below, a stone inscribed, "Of your charity pray for the soul of Edith Bush, otherwise called Ashley," whose marriage to the bishop was an unpardonable offence in the eyes of Queen Mary, and resulted in the bishop's resignation.

In the LADY CHAPEL at the east, of the same style as the choir, notice

1. The Five Windows, lofty, transomed, beautifully traceried and containing much of their original glass. The great east window of nine lights contains a Jesse Tree of twenty-one medallions. Jesse, the progenitor, appears in the central medallion in the lowest tier; while above, in beautiful sequence, are represented The Virgin and Child; The Crucifixion; and at the top, Our Lord in glory. Grouped around the lowest figure are various kings and prophets. Notice the diapered backgrounds; the free use of yellow stain; the refined and accurate drawing of many of the heads, and the interesting Borders.

On the north side of the chapel, the eastmost window contains pictures of the Four Evangelists; St. Joseph; the Virgin and Child; St. Mary Magdalene, and St. John the Baptist. In the westmost window are repre-

sented St. Augustine with two abbots; St. Peter, St. Elizabeth, and St. Paul. On the south side of the chapel, the eastmost window contains, in its upper range, St. Stephen; the Virgin and Child; Anna the prophetess and St. James. In the lower tier there are two mitred abbots and two knights in armour, both of the latter drawn from the same cartoon but differently coloured. In the westmost window, the upper tier tells the story of St. Edmund, d. 870, tortured and at length beheaded for his faith by the Danes.

2. The tombs of Abbot Hunt, d. 1481, and of Abbot Walter Newbury, d. 1473, both set within stellated recesses; the tomb of Abbot Newland, d. 1515, author of the famous ROLL containing the history of the monastery from its beginning, of great value as almost the only remaining contemporary record; and the tomb of Bishop Butler, d. 1752, author of The Analogy between Natural and Revealed Religion, who modestly declined the Primacy, preferring to remain in his beloved Bristol, but finally accepted the bishopric of Durham.

In the SOUTH CHOIR AISLE, notice

1. The East Window, of seventeenth-century enamelled glass, with that in the north aisle said to be the gift of Nell Gwyn; the subjects are Our Lord cleansing the Temple; Jacob's Dream; The Tribute Money; Melchis-

edek and Abraham; and The Sacrifice of Gideon.

2. The oldest monument in the church, probably transferred from the Norman church, thought to represent Thomas, Lord of Berkeley, d. 1243, who was in Parliament at the making of Magna Charta; he wears a long surcoat and early armour. Farther on in this aisle notice the tombs of Maurice, the son of Lord Thomas, d. 1281, married to the niece of Henry III; and of Thomas, d. 1321, the second son of Lord Maurice, in full armour.

3. The Berkeley Chapel, built by Abbot Snow, in the Decorated style, with a beautiful Early English Vestibule containing a fireplace and many beautiful niches and ornaments. The chapel itself was founded in memory of the Lady Margaret Berkeley by her husband.

4. The Newton Chapel, long used as a burial-place by a family of this name, containing a monument which probably commemorates Sir Richard Cradock Newton, an able Judge of the Common Pleas and Recorder of Bristol in 1430; also a handsome alabaster tomb with effigies of Sir Henry Newton, d. 1599, and his wife, Katharine Paston, daughter of the famous Sir Thomas Paston of Norfolk. The knight's curious crest, representing a king of Morocco surrendering his

sword, originally belonged to a family now extinct, and was granted to Sir Henry's father in 1567.

THE TRANSEPT, originally Norman, was largely rebuilt in the Perpendicular period. The SOUTH TRANSEPT has Norman masonry in its south wall and Norman corbels to the vaulting shafts; also a rich lierne vault; a fifteenth-century staircase to the dormitory over the chapter house; and a tablet to Bishop Butler having an epitaph by Southey. The NORTH TRANSEPT has Norman work under the north window, but above the sill the wall is Early English, as are the jambs, mouldings, and shafts of the window. Notice here a tablet to Mrs. Emma Marshall, d. 1897, author of many popular historical stories; and one to the young novelist, Hugh Conway, d. 1885, author of "Called Back," a native of Bristol, whose real name was Frederick John Fargus, and who lived but little more than a year to enjoy the fame of his first novel.

THE CLOISTER retains only two of its original walks, the others having been pulled down for their lead during the Civil War. Notice

1. The sumptuous Late Norman Chapter House, "the gem of Bristol cathedral," enriched with wall arcades in which almost every known variety of Norman ornament

finds expression. The eastern bay is a modern reconstruction.

2. In the EAST WALK, tablets to Miss Jane Porter, d. 1850, author of "The Scottish Chiefs," for the last forty years of her life a resident of Bristol, to which she came when in the height of her fame and beauty; Lady Harriet Hesketh, d. 1807, the brilliant and beautiful cousin of the poet Cowper, the sister of his early love, whose affection and vivacity lightened the burden of the poet's later years; the three Cottle brothers, publishers, who encouraged young Southey and Coleridge in their early literary ventures; and Mrs. Draper, d. 1778, Sterne's "Eliza," the young wife of an elderly counsellor residing in Bombay, who, coming to England for her health, met Sterne, then not far from sixty, and won his attention and extravagant eulogies.

The modern NAVE, completed in 1877 in the Decorated style, is a good imitation of the choir, and was built by Street, the architect of the Law Courts in London, as nearly as possible in the spirit of the fourteenth century.

THE EXTERIOR is largely modern. THE GREAT GATEWAY of ST. AUGUSTINE, at the west front, was the principal entrance to the monastery and retains some portions of the original Norman and Perpendicular work

but is largely rebuilt. Of the two stately Western Towers, the north is named for Bishop Butler; the south, for Edward Colston, a Bristol philanthropist. The Central Tower is Perpendicular in design, largely rebuilt, is 127 ft. high, and of graceful and dignified proportions.

CANTERBURY

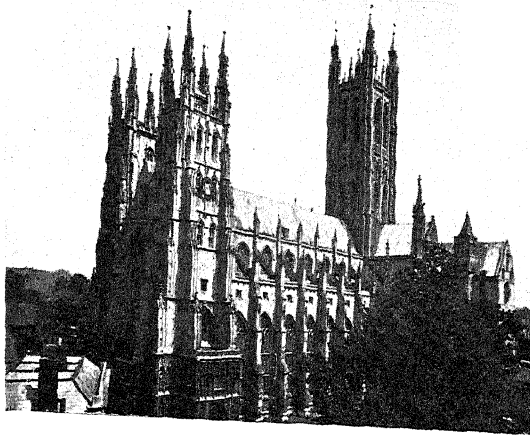
"Ye goon to Canterburie, God ye spede."

THE cathedral Church of Christ at Canterbury, the mother see of the Church of England, leads the list of English cathedrals in its history and ecclesiastical importance. The Archbishop of Canterbury, Primate of All England, has had his episcopal seat here since 597, and for many centuries was almost equally powerful in church and in state. Whoever has mastered the study of Canterbury cathedral has command of a large and important portion of the history of England. The architectural history of the church is also of much importance, and its store of thirteenth-century glass is by far the richest in the kingdom and alone worth a visit.

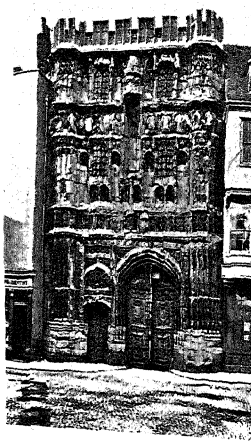
The general appearance of the cathedral is rarely beautiful, whether seen from the Close by sunlight, moonlight, or in lovely garments of mist, fog, or rain; or from the distant hill of Harbledown, whence pilgrims from the north had their first glimpse of the fair Angel Tower at the close of their long journey to the shrine of St. Thomas.

THE ESTABLISHMENT. The cathedral is of the NEW FOUNDATION, having been the church of a Benedictine monastery which was dissolved by Henry VIII, and the church re-founded as the cathedral of the diocese; it is also one of the eight pre-Reformation cathedrals. The Archbishop was the titular abbot of the monastery, and at the same time, bishop of his diocese and Primate.

HISTORY OF THE FABRIC. The present is the third church on the site, the first having been a British church granted by King Ethelbert to St. Augustine in 597, but originally built (according to Bede), by Roman Christians; the second, a Norman church, built by Lanfranc, the first Norman archbishop (1070–1077). A few years later, the early choir was replaced by a beautiful Late Norman structure known as the Choir of Conrad, the glory of which has been recorded by the monk Gervase; but in 1174 this pride of the monastery was destroyed by a terrible fire, only the crypt, some portions of the outer walls, and the towers and chapels of St. Anselm and St. Andrew remaining. The present Transitional choir was then erected (1174–1178) by the French William of Sens, and its eastern portion completed by his assistant, William the Englishman. The old Norman nave of Lanfranc lingered, in very shabby fashion, until the Perpendicular period, when



CANTERBURY — SOUTH PORCH AND WEST FRONT



CANTERBURY — CHRIST CHURCH GATEWAY

CANTERBURY — ST. AUGUSTINE'S CHAIR

CANTERBURY — CHOIR LOOKING EAST

it was entirely rebuilt as it stands to-day; so that we have virtually a third cathedral, dating all along the years from 1174 to 1495, when the central tower was completed.

ARCHITECTURAL STYLES. The nave and its transept are Perpendicular; the choir and its transept, and Trinity chapel, Transitional from the Norman; the eastern crypt is Early English; the western, Norman; the cloister is Perpendicular, and the chapter house, Decorated and Perpendicular.

DIMENSIONS. The exterior length of the church is 537 ft.; length of nave, 187½ ft.; height of nave, 79 ft. 2 in.; height of choir, 71 ft. 1 in.; length of eastern limb, including Becket's Crown, 295 ft.; height of central tower, 235 ft.; height of western towers, 130 ft.

THE CHOIR (Transitional, 1174–1178) is the largest in England, consisting of nine ample bays with aisles and a transept. Its atmosphere of dignity and repose at once impresses the visitor; its stately proportions gratify and charm, though there is not here found any such beauty of design or detail as in the choirs of Westminster and Wells, Ely and Carlisle. Notice

1. The NORMAN FEATURES, including the proportions of the arches, the heavy circular and octagonal columns, the square abaci, and the billet and ring-and-bolt mouldings.

2. The EARLY ENGLISH FEATURES including the deep water-mould bases, the curling foliage capitals, the pointed arches, the free use of Purbec with light stone, and the dog-tooth mouldings.

3. The beautiful Triforium, each of its two round arches sub-divided, having capitals and bases of Caen stone and shafts of Purbec.

4. The sexpartite Vault, originally painted blue like the sky, its central boss at the crossing representing the Agnes Dei supported by angels robed in blue.

5. The Stalls and Bishop's Throne, modern, of good Gothic design; but the return stalls are of the Renaissance period.

6. The rich stone SCREEN at the back of the stalls, built in the Early Decorated style by the generous Prior d'Estria.

7. Some interesting NORMAN STONES, known as CONRAD'S STONES, in the pavement near the lectern, a part of the original choir pavement. When they were taken up during repairs in 1706, a large quantity of lead was discovered which had melted down from the roof in the fire of 1174.

THE PRESBYTERY is an integral part of the choir, of the same design, and has an imposing effect due to the rise in level from the crossing to the altar, occasioned by the change in level of the crypts beneath. Notice

1. The Incurving of the Side Walls, cleverly planned by William of Sens in order to retain in his new building the two Norman chapels of St. Anselm and St. Andrew.

2. The six stately Tombs of as many archbishops, best seen from the side aisles.

3. Fragments of the Shrine of St. Dunstan, d. 988, south of the altar, built, it is thought, by Prior Chillenden in 1400, showing beautiful stone diaper work coloured in blue and gold.

4. Fragments of the Shrine of St. Alphege, murdered by the Danes in 1012, correspondingly placed on the north side of the altar. This saint's body was brought to Canterbury in a barge steered by Canute himself, accompanied by Queen Emma and Hardicanute and a great procession of ecclesiastics, and was deposited in the cathedral "with sprightly joy and songs of praise."

THE SOUTH CHOIR AISLE AND TRANSEPT retain the outer walls and lower arcade of the choir of Conrad, which were found to be in sound condition after the fire. Notice, in this lower arcade under the windows, the Early English arch in the east bay, evidently intended as a pattern for the new arcade constructed around the transept; the range of upper windows, almost unique in a side aisle but seen at Wells; and the two high Tombs set against windows having enriched jambs,

the eastmost possibly that of Prior d'Estria, who built the stone screen at the back of the stalls.

THE SOUTH CHOIR TRANSEPT retains, in part, the wall of the Norman choir transept, and its clerestory windows, which were utilized as triforium windows and a new clerestory supplied. Notice the tomb of Archbishop Winchelsea, d. 1313, a brave prelate who resisted the exactions of Edward I, and whose tomb was destroyed by Henry VIII on account of miracles here wrought; the tall aumbrey in the wall, probably used for some lofty crucifix or image; and the two eastern apsidal chapels dedicated to St. John the Evangelist and St. Gregory.

Following the South choir aisle beyond the transept, notice

1. The tomb of Cardinal John Kemp, d. 1454, of polished Purbec with a beautiful carved wood canopy delicately ornamented. The cresting consists of a row of small jesters.

2. The tomb of Archbishop Stratford, d. 1348, from Shakespeare's town on the Avon, thrice Lord Chancellor to Edward III.

3. The tomb of Archbishop Sudbury, the earliest builder of the present nave, who was brutally beheaded by a mob under Wat Tyler, in 1381, because of the obnoxious poll tax which he had proposed. The tomb has no effigy, but the sides show five hollowed-

out niches, perhaps indicating that the sick here sought healing as at a shrine.

4. The tomb of Archbishop Meopham, d. 1333, curiously placed within a screen between the aisle and a chapel, and built of rich white and black marble, curiously carved.

5. St. Anselm's Chapel (Late Norman, a part of Conrad's choir), containing in its apse the body of St. Anselm. Notice the rich Norman entrance arch; the narrow apse windows partly blocked up to give additional support to the walls; the mural painting of St. Paul at Melita, brought to light on the north wall by the removal of a buttress, its colours still fresh; the beautiful tracery of the Decorated south window and the low tomb of Archbishop Bradwardine, d. 1349, a victim of the Black Death, the famous theologian, whom Chaucer introduces in the "Nun's Priest's Tale" as "Dr. Profundus."

6. The Pilgrim Stairs, a flight of fifteen worn steps leading from this aisle to Trinity chapel; these are not the stairs by which the pilgrims ascended on their knees to the shrine, but those by which they returned.

Trinity Chapel, with its tombs and its treasures of stained glass, merits careful study. It was built by command of the Pope as a receptacle for the shrine of Becket; and to its beautiful walls, in their freshness of light Caen stone, gleaming Purbec, and spark-

ling glass, the poor body was removed from the dark crypt in 1220, fifty years after the murder.

The chapel consists of two bays with an apse of five compartments, and an ambulatory arranged for the use of pilgrims. The shrine was placed in the midst of the chapel with its altar at the west. To the east of the ambulatory a small semicircular chapel, called the Corona or Becket's Crown, was built out. Notice

1. The PLACE OF THE SHRINE, which was originally set on a platform with three steps, fairly indicated in the pavement to-day by a ridge enclosing a rectangular space. This ridge marks the outline of the base of the platform; while the hollow just outside marks the place worn by kneeling pilgrims. The Shrine was a stately structure, having a lower story about six feet high, in which niches were hollowed out where the sick and crippled might place themselves near the saint's body; and a second story of timber overlaid with gold, enclosing the chest containing Becket's body. The gold was damasked over and embossed with gold wires in which was set a remarkable collection of rich jewels, including the splendid "Regale" of France, a wonderful ruby offered by Louis VII.

Kings and princes, "wealthy traders and

other righteous men" came from all parts of Christendom to visit the shrine, the two seasons most favoured for visits being the anniversary of the Translation in July, and the sweet English spring. The shrine was demolished by order of Henry VIII, who appropriated the jewels and other treasures, which filled two great chests.

2. The Mosaic Pavement at the west end of the chapel, of Opus Alexandrinum, and the INCISED STONES, 34 in number, placed within and around the mosaic — some representing the Signs of the Zodiac, others The Labours of the Year, and the Eight Virtues and Vices — the history of which is not known.

3. The TOMB OF THE BLACK PRINCE, d. 1376, the eldest son of Edward III, and married to the beautiful Joan of Kent. For four months his body lay in state at Westminster, and then, in a rich hearse drawn by twelve black horses, and followed by the Court and both Houses of Parliament, all in deepest mourning, it was brought on, over The Pilgrims' Way, to Canterbury.

The high stone monument under a painted wooden canopy bears an effigy in rich armour, and above it are suspended a faded surcoat; an iron-lined helmet surmounted by the prince's crest, a leopard; delicate gauntlets, and the empty sheath of a sword decorated

with small lions in enamel. Note in the effigy, the flat cheeks and well-chiselled nose of the Plantagenets; the hands clasped as if in that last prayer for forgiveness; the mottoes, "Ich dien" and "Houmont" ("I serve" and "Courage") on the sides of the tomb, with the prince's badges; and the painted representation of the Trinity on the under side of the flat canopy.

4. The alabaster TOMB OF HENRY IV, d. 1413, and his second queen, Joan of Navarre. "He reigned 13 years and 5 months, and od daies in great perplexity and little pleasure." This "ingrate and cankered Bolingbroke," who took the crown from the weak son of the Black Prince, and whose death in the Jerusalem Chamber at Westminster Abbey is so graphically described by Shakespeare, had desired burial at Canterbury, the Archbishop Arundel being his cousin, and was allotted a place of high honour near the shrine. Note the hard, stern face of the effigy, the high jewelled crown, the robe with jewelled border and the mantle clasp bearing the red rose of Lancaster. The queen, who was very lovely, has a delicate face and flowing draperies, all richly carved in alabaster, as is the entire tomb.

5. THE CHANTRY OF HENRY IV across the aisle, founded by the king who endowed "twey preestis" to pray continually for his

soul. Note the strong door, the fan-traceried ceiling and the wooden porch or gallery by the door, in the aisle, from which relics were displayed to passing pilgrims.

6. The tombs of Archbishop Courtenay, d. 1396, at the feet of the Black Prince, whose friend and executor he was; of Odo, Cardinal Chatillon, d. 1571, a poor brick structure painted grey, probably intended as a temporary tomb; and of Archbishop Hubert Walter, d. 1205, one of the oldest in the church, its gable-shaped cover pierced by six trefoiled openings, enriched with beautiful foliage, from each of which looks out a head, representing, it is conjectured, the Archbishop as novice, monk, dean, judge, chancellor and archbishop.

THE CORONA, or BECKET'S CROWN, extending eastward from the chapel, is of Late Transitional design and may have been the place where the head of Becket in its golden reliquary was exposed to the view of pilgrims. The altar steps and part of the original pavement remain. Notice

1. The fine View down the entire length of the cathedral.

2. ST. AUGUSTINE'S CHAIR, made of three broad pieces of Purbec, having panelled back and arms with a stone step. It was probably prepared for the grand ceremony attending the Translation of Becket. At one part of

the ceremony when an Archbishop of Canterbury is enthroned, he is placed in this chair and here receives his official title as Lord Primate of All England and Metropolitan Patriarch of the English church.

3. The plain high tomb of Cardinal Pole, d. 1558, the cousin and would-be husband of "Bloody Mary," dying on the day of her death.

4. The tomb of the late Archbishop Temple, d. 1905, having a bronze effigy kneeling before a prayer desk beneath a canopy of oak which is upheld by four angels.

The STAINED GLASS in this part of the church is so abundant and so beautiful in its gem-like quality that even the casual visitor is unwilling to pass it by. Chapters instead of pages might well be written of it; but even a brief mention of a single window may prove helpful.

THE CENTRAL WINDOW of the CORONA is one of the series of twelve so-called THEOLOGICAL WINDOWS, originally placed in the choir aisles, where two now remain, while a third has been transferred to the Corona. Its date is not far from 1200. Notice

1. The PATTERN of the Ironwork, consisting of three large central squares, one above another, having lunettes placed against each of their four sides and smaller figures in the intervening spaces.

2. The SUBJECTS. Each large square and two of the lesser squares in each section contain scenes from the life of Our Lord, the surrounding sections containing scenes, chiefly typical, from the Old Testament. The central squares represent in order, beginning at the foot of the window, The Crucifixion, an excellent modern copy of the original; The Burial of Our Lord, and around it, Joseph in the Pit, Samson and Delilah, Jonah cast into the whale's mouth, and Daniel in Babylon. The Burial is a beautiful study. Notice the gentleness and reverence of those who are entombing the body; the women in the background, one reaching out her hands imploringly; the deep feeling pictured on all the faces of the group; and the tomb, which resembles that of Becket as pictured in other windows, in being of two colours, enriched with diaper work and having three glowing ruby ovals on the side. The other large central pictures represent The Resurrection; The Ascension, and Pentecost, in which tongues of fire of considerable size rest on the heads of the astonished apostles. Below this group are seen Moses receiving the Law; The Ordination of Deacons, a beautiful group, especially in its colour, and The First Council, wrought by an artist who did not understand perspective. The figure of Christ in the Majesty is modern.

3. THE COLOURING in all of these early windows can hardly be too much admired. The backgrounds are often of strong and solid sapphire and ruby of richest hues and great brilliancy; fine soft greens are less freely used; the brilliant amber glows like gold, and the so-called white glass is silvery, or else greenish in tone. Even when seen on a dark day, these lovely windows glow like costly gems.

In the NORTH CHOIR AISLE, entered from the east, notice

1. THE PILGRIM STAIRS, by which ascent was made to the place of the shrine; half-way up the steps was an iron grille with a little gate where the fees were paid.

2. The unrestored CHAPEL OF ST. ANDREW; corresponding to that of St. Anselm in the south aisle, a part of the Norman church, now used as a vestry. The old Norman Treasury beyond is well seen from the outside.

3. A Bible Desk and Chained Bible, the latter placed here by Cranmer.

4. The lofty canopied tomb of Archbishop Bourchier, d. 1486, much enriched with delicate sculpture.

5. The modern tomb of Archbishop Howley, d. 1848, who crowned Queen Victoria and also officiated at her marriage.

6. The freshly painted tomb of Archbishop

Chichele, d. 1443, with a great, doll-like effigy, and ornate decorations in gold and colour, restored every half century by All Souls College which the Archbishop founded.

In the NORTH CHOIR TRANSEPT, notice the Rose Window with its beautiful early glass representing Moses with the Tables of the Law; the Synagogue, typified by a woman bearing the Levitical books, and figures of Temperance, Justice, Fortitude, and Prudence. The apsidal chapels in this aisle contain numerous Masons' Marks; and in one, the walls are rudely scratched with the names of "Lanfrancus" and "Edive Regina," in memory of the temporary shelter afforded the bodies of these two after the great fire of 1174.

Passing down the choir aisle to the west of the transept, notice an interesting fifteenth-century WALL PAINTING of The Conversion and Martyrdom of St. Eustace; and two of the THEOLOGICAL WINDOWS containing very rich glass and quaint representations of Bible stories.

THE NAVE (Perpendicular, 1378–1410) is light, graceful, and elegant in appearance. It was begun by Archbishop Sudbury, in 1378, to replace the dilapidated Norman nave of Lanfranc which had stood until this time; and was continued, after the murder of Sudbury, by Prior Chillenden, "the greatest builder of a prior that was ever at Christ

church," liberally assisted in turn by Archbishops Courtenay and Arundel. The nave consists of nine bays. Notice

1. The predominance of vertical lines; the lofty and graceful main arches; the delicacy of the clustered shafts and the simplicity of the capitals.

2. The old stones at the base of the aisle walls, said to be of Lanfranc's church.

3. The lierne vault, thickly set with bosses of roses and the shields of benefactors.

4. The Gothic Font, lately restored after the original design, having an octagonal bowl richly carved and a lofty canopy raised by a pulley.

5. The great West Window, containing rich fragments of early glass of different periods, of exquisitely soft colouring, in rose, green, purple, brown, and olive. Saints, kings, and prophets appear in the lower ranges; while the tracery contains delicate fifteenth-century figures of saints and ecclesiastics.

6. The beautiful carved stone CHOIR SCREEN of the fifteenth century, which conceals from view the western face of d'Estria's screen and contains six richly canopied figures of as many early kings.

THE SOUTH NAVE TRANSEPT, of the same architectural style as the nave, consists of a single lofty bay without aisles, and an eastern

chapel. Notice the beautiful lierne vault enriched with foliage bosses; flights of steps leading to the choir aisle, to the crypt and to the choir platform; and the south window, its rich glass not *in situ* but collected from various parts of the church.

ST. MICHAEL'S, or the WARRIORS' CHAPEL to the east, of beautiful Decorated design, has a fine lierne vault with bosses of stone roses and sprays, and contains several tombs of interest. Notice

1. The tomb of Archbishop Stephen Langton, d. 1228, perhaps the greatest name commemorated within the cathedral. The coffin is singularly placed at the east, having about one-third of its length projecting into the open air.

2. The imposing Holland monument, on which rest the richly wrought alabaster effigies of Margaret, Lady Holland, d. 1437; her first husband, John Beaufort, Earl of Somerset, the half brother of Henry IV; and her second husband, Thomas, Duke of Clarence, nephew of the first, d. 1421. The lady wears long flowing robes and has a ring on the third finger of each hand; each knight is in armour and wears a collar of SS.

THE NORTH NAVE TRANSEPT, called "The Transept of the Martyrdom," rebuilt in the Perpendicular style, is of chief interest to a multitude of visitors because in the Norman

transept which preceded this building, Archbishop Becket was murdered in 1170. Notice

1. The Site of the Martyrdom, probably in front of the steps up to the eastern chapel, but a little to the south and close by the tablet to Dean Chapman on the east wall. The small Altar of the Sword's Point, Altare ad Punctum Ensis, where the broken sword of one of the knights fell, was built on the east wall.

2. The great North Window, gift of Edward IV and dedicated to the Virgin, containing among its other treasures of early glass, the kneeling figures of the king; his queen Elizabeth Woodville of Kent; his sons, the murdered Princes of the Tower; and his daughters, one of whom became the queen of Henry VII.

3. The Decorated tomb of Archbishop Peckham, d. 1292, the oldest complete monument in the church, having a high stone canopy and an effigy of rich Irish oak; also the sixteenth-century tomb of Archbishop Warham, d. 1522, having a stone altar at the foot where prayers were said for the archbishop's soul twenty-five years before he died.

4. The DEAN'S CHAPEL to the east, built in 1400 and dedicated as the Lady chapel. Notice the beautiful screen; the fan-traceried vault; the windows with enriched jambs, the eastern, a quarry window, with much of its

original glass, containing in its tracery the suns-in-splendour of Edward IV.

THE CRYPT under the entire eastern portion of the church is the finest in England, and is in reality a second church of the same plan as the choir above, with aisles and transepts. It consists of two distinct but closely related portions: the Norman, under the choir, and the Early English, under Trinity chapel and the Corona.

THE NORMAN CRYPT consists of a central aisle divided into three aisles by means of two rows of columns, terminating at the east in a small Lady chapel, and surrounded on three sides by an ambulatory, making five aisles in width. So late as 1170, the year of Becket's murder, a rectangular chapel projected eastward beyond what is now the Lady chapel, and here the Archbishop's body lay buried for fifty years until translated to the Trinity chapel in the church above. Notice

1. The west wall of the main aisle of this Norman crypt, containing stones which are believed to date back to the early British church.

2. The columns and capitals, arranged in pairs, the column of each alternate pair being carved and its capital plain; while the next pair has a plain column and a carved capital.

3. The early groined vault, having Scripture texts at the west, painted by the French Huguenot families who sought refuge in Canterbury in 1561, and were granted a portion of the crypt as a place of worship. Their descendants now worship in the Black Prince's Chantry to the east.

4. The Lady chapel, in the east bay of the main aisle, enclosed by beautiful screens, once bright with colour and decorated with nine images of solid silver.

5. The tomb of Lady Mohun, d. 1404, to make room for which a part of the chapel was torn down. The sadly mutilated effigy still shows a graceful figure in flowing robes and mantle, and a quaint little tunic coat fastened with ten jewelled buttons.

6. The rich tomb of Cardinal Morton, d. 1500, in the aisle west of the Lady chapel, perhaps the most beautiful in the church when it was entire, wrought with images of saints and with various devices of the cardinal and the king.

THE BLACK PRINCE'S CHANTRY, corresponding to the south choir transept in the church above, is so called because the Black Prince founded here two altars as one of the conditions of his marriage to his cousin, the fair Joan of Kent. As has been said, it is now used as a place of worship by the descendants of French Huguenots residing in Canterbury.

ST. GABRIEL'S CHANTRY, corresponding to that of St. Anselm in the church above, of early Norman architecture, is notable for its curious central column, and the remains of an interesting series of PAINTINGS on its vault, and especially on the walls of its mysterious built-up Apse, whose history no one knows. Notice the tomb in the aisle near by, long thought to be that of the Countess of Athole, but now supposed to be that of the Lady Elizabeth Tryvet, d. 1433; the effigy, though marred by time, is delicate and beautiful; the hands are upraised in prayer and a little dog watches at the feet.

THE EARLY ENGLISH CRYPT at the east, built by William the Englishman, is lofty, spacious, well lighted, and now in good condition after having long served as a coal cellar. The Corona, or small eastern chapel under the Corona of the church above, retains some of its original tiles, and the wall is painted with the crowned initials of Our Lord and of the Virgin Mary.

THE GREAT CLOISTER (chiefly Perpendicular) is situated north of the church, and its builders were the Priors d'Estria and Chillenden, but fragments of earlier buildings remain. The Garth contains many graves of the cathedral clergy of recent years; among them, near the west walk, a pale grey stone bears the name of Dean Farrar, d. 1903, with

the inscription, "In Christo vixit, in Christo vivit."

In the EAST WALK, notice the Early English arcade in which the transept door is pierced; the entrance to the old Norman slype which led out to the monks' cemetery; and the chapter house entrance having a shield containing the arms of the see above the door.

The Chapter House, in its rich new dress of gold and colour, as restored by the late Dean Farrar, is said to be a faithful reproduction of the original work. The lower story was built by d'Estria; the upper, by Chillenden, in the Perpendicular style. Notice the canopied stone stalls; the trefoiled arcade painted with the shields of archbishops; and the brilliant panelled ceiling of Irish oak, the ribs painted cream-colour, picked out with red, and the entire surface irradiated by hundreds of tiny, starlike cusps, richly gilt, imitated from the original design.

In the NORTH WALK, notice the famous small door leading to a passage to the Archbishop's palace, through which Becket entered the cloister on the night of his murder, hastening on to the East walk and so to the transept. Notice also a curious opening beside the small door, called a Rota or Turn, of octagonal shape, connecting with the buttery within, large enough to permit the passing

of a small object in such a manner that the one passing it out and the one receiving it could not see each other, and intended for the use of tired or thirsty monks, who, by leave of their superior, might call upon the cellarer for a glass of beer.

In the SOUTH WALK, once fitted up with carrels for study, notice the beautiful Bosses of foliage and flowers, those in the other walks being chiefly heraldic.

THE EXTERIOR of the cathedral with its numerous monastic remains is full of interest. The WEST FRONT, however, is much modernized and contains little of interest beyond the Two Towers: the southwest, called the Oxford, Dunstan, and sometimes the Chichele Tower, a stately Perpendicular structure, 152 ft. high, built by the first Prior Goldstone with funds supplied by Chichele; the northwest or Arundel Tower, a modern copy of its fellow. The new and beautiful Archbishop's Palace rises to the west of the cathedral, sumptuously rebuilt, after long lying in ruins, by the late Archbishop Benson.

On the SOUTH SIDE OF THE CATHEDRAL, notice the great extent of the church from west to east; the beautiful colour of the stones; the Perpendicular South Porch, and, above, a recessed niche once containing a carving of Becket's murder, of which only a delicately wrought altar, fragments of a rood, and a

broken sword blade remain. The central or Bell Harry Tower is one of the most beautiful in the world, 235 ft. high, of perfect proportions, and named from the great Bell Harry presented by Henry VIII. This bell is tolled only on the occasion of the death of an archbishop of Canterbury or a member of the Royal Family; but it is chimed for the curfew every night at eight.

To the east notice the south choir transept, having two apsidal chapels, and in the crypt beneath the windows of the Black Prince's Chantry; St. Anselm's Norman chapel, with its rich tower, appearing much larger without than within; and the interlacing Norman arcade under the choir windows.

All the pleasant green Close near the east end is set out with trees planted after the Restoration, and is called The Oaks, though the larger trees are limes. East of this was the Monks' Fish Pond.

On the NORTH SIDE of the church notice

1. The Norman chapel and tower of St. Andrew.

2. The interesting Norman Treasury, of two stories with iron-barred windows, and enriched with arcades.

3. The ruins of the MONKS' INFIRMARY, one of the most picturesque features of the exterior, consisting of a long line of nine ruined arches, some of which still bear the

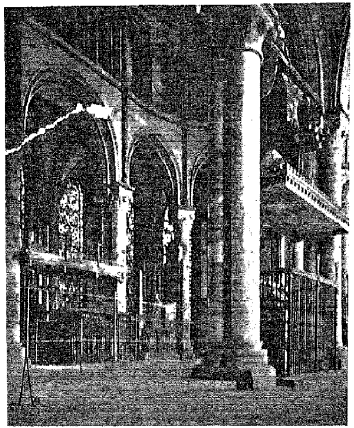
red marks of the great fire; the five arches toward the west were a part of the south aisle of the Infirmary Hall, while the remaining four were in the Infirmary chapel.

4. The INFIRMARY CLOISTER, lying beyond the line of the great columns, enclosing a quiet little Garth where the monks had their Herb Garden. The East Walk of this cloister is the famous Dark Entry immortalized in the Ingoldsby Legends, having a delicate Norman arcade supported by slender shafts alternately single and double. The NORMAN CONDUIT or WATER TOWER in this cloister, usually called the Baptistery Tower, was built by Prior Wilbertus (d. 1187), and was the distributing centre of an admirable system of water works in use by the convent so late as 1400.

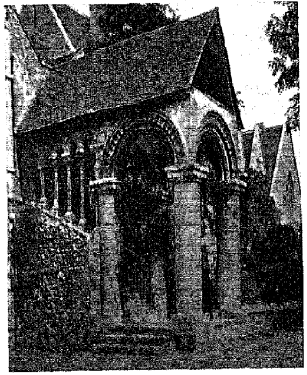
THE GREEN COURT, entered by passing through the Dark Entry, contains many buildings of interest. On the right or east as you enter rise the Deanery buildings, largely rebuilt out of a part of the Prior's Lodgings, and set in the midst of a verdant garden. The Deanery Stable beyond was once the great Hay Barn of the monastery. The north side of the Court was occupied by the convent Brewhouse, Bakehouse, and Granary, now rebuilt for residences and a choir school. The Strangers' Hall or Aula Nova at the northwest angle is a twelfth-

century building having an open substructure. It is entered by the famous NORMAN PORCH with STAIRCASE, one of the most beautiful Norman works in existence. The small square Porch is supported by heavy round columns, and is enriched with a variety of Norman ornament. The low Staircase of fourteen stone steps has a beautiful arcade, also rich with ornament of the period. The Court Gatehouse beyond, which is the main entrance to the Green Court, is of pure Norman design, but has lost its upper chamber.

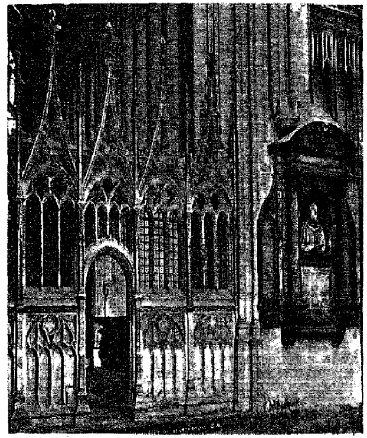
THE SOUTH SIDE of the Green Court contains a rebuilt structure called the Chillenden Chambers, east of which is the Larder Gate, leading up by a long flight of steps to that part of the old Dormitory now used as a library. In the Baptistery Gardens beyond notice two stone columns, brought here from the ancient church of Reculver, ten miles distant, to which town King Ethelbert retired after making over his palace to St. Augustine and his monks. The exact history of these RECULVER COLUMNS is not known, but it seems probable, from their Ionic capitals and the rope or cable work on their bases, that they are of Roman origin, and were made use of in building the Saxon church.



CANTERBURY — NORMAN PORCH



CANTERBURY — TRINITY CHAPEL



CANTERBURY — TRANSEPT OF THE MARTYRDOM

CARLISLE — FROM THE SOUTH WEST

CARLISLE — CHOIR WITH EAST WINDOW

CARLISLE

THE little cathedral church of the Holy and Undivided Trinity at Carlisle, only ten miles from the Scottish Border, is not imposing outwardly, having lost all but two bays of its nave; yet it contains much to enrich and delight the lover of beautiful architecture, sculpture, wood-carving, and stained glass, its Decorated choir and east window being among the richest and most beautiful in the kingdom. Its history reaches back to Norman days, and includes some stirring events of the times of Robert the Bruce; Charles I and the Parliamentary army; Culloden and Prince Charlie. Sir Walter Scott was married to the beautiful Miss Carpenter in the old Norman nave.

THE ESTABLISHMENT. Carlisle is a cathedral of the New Foundation, and a pre-Reformation cathedral as well, founded by Henry I, in 1133, and served by a priory of Augustinians which was dissolved by Henry VIII.

HISTORY OF THE FABRIC. The first Builder was Walter, a wealthy Norman knight, who had come to England in William the Conqueror's train; was made governor of Carlisle,

and as he grew older "turned religious," and began to build here, in 1092, a Norman church in honour of the Virgin Mary. Walter's choir was rebuilt in the Early English period, but lost all save its outer walls and main arches in a terrible fire which destroyed 1300 houses in the town, and was magnificently rebuilt in the Decorated period by Bishop Halton (1292–1325). The Norman nave, however, stands to-day very much as it was built, though not entire, all but two bays having been pulled down by Cromwell's army in 1645, together with the cloister and chapter house, to provide stone for strengthening the city fortifications.

ARCHITECTURAL STYLES. The nave is Norman; the choir, Decorated, with Early English walls and main arches; the transept is largely Norman; the central tower, Perpendicular, and the Refectory chiefly Perpendicular with a fourteenth-century crypt. The Decorated East Window is considered by many the finest window of its period in England.

DIMENSIONS. The original length of the church was 256 ft., about the same as that of Newcastle; length of the present nave, 39 ft.; height of nave, 65 ft.; height of choir, 72 ft.; height of tower, 112 ft. The Norman church was built of grey stone, but the choir is of a warm reddish brown sandstone.

PLAN. The church consists of a nave of two bays; a transept of a single bay in each arm; a choir of eight bays; a central tower; a Refectory and portions of other monastic buildings.

The Early Norman NAVE, with its fire-blackened, bulging grey walls and severe design, has a worn and venerable aspect which greatly endears it to the cathedral lover. Its foundations were laid unwisely, and main walls and tower piers seem tottering to a fall; yet they stand, after 800 years of strenuous living, and have withstood the fire and hurricane which shook down the new Early English choir; the ruthless destruction of General Leslie's soldiers and the ravages of three hundred followers of gallant Prince Charlie, here imprisoned after Culloden in 1746. The west wall was built up in the Early English style after the western bays had been torn away.

Notice the great circular columns, 17 ft. in circumference; fragments of the cut-off third bay; forty-three different sorts of Masons' Marks, including the hour-glass, five-pointed star, phæon, pentacle or Solomon's seal, and many crosses; the matrix of a fine double Brass with triple canopy; and the tattered Colours of the Border Regiment, which was decorated with laurel by the king in person for bravery at Fontenoy in 1745,

and gained honours at Lucknow and in the American Revolution.

The Central Tower has Norman piers, distorted by the sinking of its foundations, and Perpendicular piers superimposed. Notice in the capitals, among the arms of benefactors, the escallop shell of the Dacres, the rose of the Nevilles, and the crescent and fetterlock of the Percy family.

The TRANSEPT of a single bay without aisles, in each arm, was originally Norman. In the NORTH TRANSEPT, narrow and dark but lofty, note the Early English west window; the Decorated, modern north window containing glass in memory of the five children of Archbishop Tait, once dean of Carlisle; and the great blue marble altar tomb of Sir Simon Senhouse, prior of Carlisle in 1507. In the SOUTH TRANSEPT the early Norman walls are bulging out of shape, and the arch to the nave aisle is much crushed down by the settling of the tower piers. The well, in a recess on the east wall, must have been a boon to the imprisoned followers of Prince Charlie. Notice here the Runic Inscription on the wall, protected by glass, which has been translated, "Tolfin inscribed this stone in memory of Ulfar." This may commemorate some workman who lost his life during the building of the transept; or may possibly refer to Dolfin, an early governor of

Carlisle. St. Catherine's Chapel, on the site of a Norman apsidal chapel at the east, founded by a wealthy citizen of Carlisle, contains some beautiful carved oak screens of Prior Gondibour's time, and a carved oak press of the same period having the Scotch thistle painted on the doors, the rose of England on the border, and the Latin inscription, "En domus haec floruit Gondibour, sub tegmine Thomae."

THE CHOIR (chiefly Decorated) ranks among the most beautiful in England, even when compared with the greater buildings at Ely, Lincoln, and Wells. It is ample, light, graceful, and richly ornamented, exhibiting beauty of design in its arches and columns, and beauty of colour in the deep, warm red of its sandstone and in the brilliant remains of its old glass. As has been said, the Early English choir fell before a destructive fire in 1292, when Bishop John Halton had but lately taken his seat at Carlisle, and to this rather splendid bishop, who lived in great state and had a numerous retinue, we owe this ornate and well-built choir. Notice

1. The Early English Arches of the main arcade, not excelled in England for beauty of proportion, a part of the Early English choir which withstood the great fire; the noble Decorated Piers in clusters of eight round columns set on Early English bases;

the ornate wreath-like foliage Capitals, intermingled with which is a series of groups representing the Twelve Labours of the Year. Beginning at the second from the east on the south side, they represent January, a figure with three faces, sitting at ease and drinking from two mouths; February, a forlorn victim of winter cold, with head bound up, warming himself at a fire and turning one boot upside down as if to drain out the water; March, a husbandman digging; April, a man pruning; May, a woman offering clusters of bursting foliage to a young man, etc.

2. The triforium, of unusual height for the period, having three equal arches in each bay; and the clerestory, of three traceried windows carved in two planes.

3. The oak Ceiling (c. 1350), semicircular, with panels, restored with gold stars on a blue ground. The Hammer Beams were made for an earlier ceiling and represent angels, one on each side bearing the arms of the see; the cornice is set with more than one hundred figures of demi-angels.

4. The Perpendicular Stalls, of dark oak, rich with tabernacle work, having a battlemented parapet and small pedestals for figures. The Misereres are vigorously carved: among the most interesting notice, on the North side, the second from the east, repre-

senting an eagle plucking at a man's beard; the tenth, storks feeding from a sack; the sixteenth, The Coronation of the Virgin, and twenty-third, a Scotchman in kilts being swallowed by a dragon.

5. The West Wall of the choir, having its arch thrown out of centre when the choir was widened at the north, and containing portions of the old Norman main arcade.

6. The Salkeld Screen (c. 1542), occupying the west bay on the north side of the presbytery, a beautiful memorial of Lancelot Salkeld, the last prior and first dean of Carlisle. The design is Renaissance, and each of the three bays contains two square panels carved with medallion heads, of peculiar interest as being contemporary portraits. Three of these have been thought to represent Edward VI; his mother, Jane Seymour; and his father, Henry VIII. The initials, L S D K (Lancelot Salkeld, decanus Karliolensis); the Emblems of the Passion and the arms of England also appear on this beautiful screen.

7. The rich Brass in the choir pavement, one of the largest remaining in England, to Bishop Richard Bell, d. 1496, incised with a canopied effigy. On the scroll at the head is inscribed "Credo quod Redemptor meum vivit."

8. The Eastern Bay, entirely of Decorated

work, added to lengthen the choir when it was rebuilt.

9. The great East Window, the most beautiful feature of the cathedral and the pride of all Cumberland, consisting of nine lights, now filled with modern glass, and a large traceried head containing its original glass which represents The Last Judgment. The beauty of the gem-like ruby, emerald, sapphire, amber, and silver figures gleaming out from the depths of the old stone tracery, is indescribable. Every day for five weeks my eyes feasted on its loveliness and every day discovered new beauties. The window measures 59½ x 28 ft. and the tracery contains 86 pieces struck from 263 centres. Notice the dominating figure of Our Lord at the apex of the arch, the emaciated face bearing marks of intense, patient suffering; the heavenly Jerusalem in the two large quatrefoils below, with silvery towers, having the River of Life and a Gateway in which St. Peter stands to welcome the long procession of the Blessed; the angry flames of the Place of Torment at the left of Our Lord, into which demons are thrusting their victims; and the Resurrection, portrayed in various panels below, showing the pale dead bursting from their tombs. Note also the beauty and variety of the small Borders.

In the NORTH CHOIR AISLE notice

1. The beautiful trefoiled Wall Arcade and lancet windows of the Early English choir.

2. The Legendary Paintings on the backs of the choir stalls, ordered by Prior Gondibour (1484–1507), with the series in the south choir aisle. No artistic excellence can be claimed for these paintings, but they are of much interest as representing the art, costumes, and traditions of the period. A description of one series must suffice.

St. Anthony of Egypt, d. 357, was a rich young man who sold his goods, retired from the world to a life of poverty, and is called the founder of Monachism. He lived to the age of one hundred and four years, seventy-five of which he spent in the desert, often tormented by demons. He is usually pictured with a bell to drive away evil spirits, and a pig, the symbol of base passions which he overcame. Of the seventeen panels telling his story, notice (1) The saint as a precocious babe, standing on his mother's bed before admiring friends; (5) Going to a pious old man "to lerne perfection"; (7) Tempted by the devil, who throws in his path "one gold dyshe;" (10) Christ comforts him, a black devil grinning behind the mountain; (15) Death and welcome to heaven; (16) Burial in the wilderness.

The two other series in this aisle represent The Apostles, with the sentence of the Creed

attributed to each written above; and scenes from the life of St. Cuthbert.

3. The monument of Archdeacon Paley, d. 1805, author of "The Evidences of Christianity," which was written at Carlisle.

4. A unique incised Brass Tablet to Bishop Robinson, d. 1616, who was Provost of Queen's College, Oxford, while bishop of Carlisle, and held another living as well. This brass, a copy of one at Queen's College, shows a kneeling effigy of the bishop; his three flocks, represented by sheep huddled together in three pens; the bishop, having a lighted taper in one hand, and in the other, three cords by which he holds in leash three dogs who guard his flocks.

In the SOUTH CHOIR AISLE, notice the Corbels; the Legendary Paintings corresponding to those in the north aisle and representing scenes from the life of St. Augustine of Africa; a monument to Bishop Barrows, d. 1429, the beautiful effigy of red sandstone once painted and gilt; and a fine modern bronze effigy of Bishop Goodwin, dean of Ely, d. 1892, by Hamo Thorneycroft.

The EXTERIOR OF THE CHURCH is less interesting than the interior. The EAST END fronts close to the street, its warm brown stones adding a noteworthy feature to the long, grey street, and its beautiful window a daily delight to the citizens of Carlisle. Notice

the beauty of the window's tracery; the flanking pinnacled buttresses; the canopied niches containing figures of St. Peter, St. Paul, St. James, and St. John; and the Trinity window in the gable with the statue of the Virgin and Child over the window arch; also the graceful east windows of the aisles.

The North Side of the choir has been recased within a few years, but the windows are chiefly those of the Early English choir. The Central Tower, a low Perpendicular structure, built c. 1400, has four stories with a battlement, and a small pele-tower for beacon fires at the northeast angle. A ring of six bells still hangs in the tower, "disused and almost forgotten," being under interdict in 1745 for their audacious welcome to Prince Charlie. They rang slowly in 1307, when the papal legate, assisted by several English bishops, accursed Robert Bruce "in terrible wise." The North Side of the nave shows the shallow buttresses of the period, some bold corbels, and the old Norman clerestory windows decorated with chevron and billet.

The West End is a modern restoration in the Early English style. The South face of the Transept, restored in the Decorated style, is the usual entrance to the church. A cloister stood south of the nave having the chapter house in its east walk.

The Refectory, having a crypt beneath, was

rebuilt in the Perpendicular period, and contains a Lector's Pulpit. The Tithe Barn, one of the few remaining in England, is situated southwest of the precincts, at the upper corner of Heads Lane and West Walk, one portion being used as a dwelling, another as a joiner's shop. The massive timber roof resembles a forest of oak, the tie beams being one and three-fourths feet deep, and is put together with pieces of bone instead of nails. Masons' Marks abound.

CHESTER

"The rare old city of Chester."

THE cathedral church of Christ and the Blessed Virgin Mary at Chester is not extended in area, though greater than Exeter or Gloucester, Hereford, Lichfield, or Wells; nor is it magnificent in its proportions, its length being less than any of the latter cathedrals except Hereford; moreover it has been so materially restored that its external appearance bears scarcely a semblance of antiquity. Yet it contains examples of every style of architecture from Norman to Perpendicular; has a Transitional or Early Decorated choir with some of the most beautiful stalls in the kingdom; its monastic remains are of no little interest, and its location by the old City Wall is picturesque and unique.

THE ESTABLISHMENT. Chester is a cathedral of the New Foundation, having been the church of a Benedictine monastery from the eleventh century; dissolved by Henry VIII and refounded as the cathedral church of a new diocese.

HISTORY OF THE FABRIC. The present

church, according to tradition, is the sixth on the same site, having been preceded by a Druidical shrine; a Roman temple; a Christian church built during the Roman occupation; a Saxon monastery, and a Norman church, replaced by the present Gothic structure.

The Norman church, some portions of which remain, owed its existence to Hugh Lupus, a dashing Norman nobleman, nephew of William the Conqueror, who furnished his noble uncle a fleet of 60 ships for the conquest of England, and received as his reward the Palatinate earldom of Chester, like Durham, carrying almost regal powers. A brave soldier, and "reckless beyond the average of his time," Hugh Lupus conquered Anglesea and South Wales for the king, and in 1093, near the close of his life, made his peace with heaven by refounding and liberally endowing the monastery of St. Werburgh and introducing Benedictine monks.

The Norman church which Hugh Lupus began was completed by his successor, but the impress of the gallant Hugh somehow remains with the cathedral, though nearly all of his well-built walls have long since disappeared. Abbot Simon of Whitchurch, the friend and adviser of Edward I, who came to the abbacy in 1265, a man of spirit and courage, seems to have built the earlier part

of the present choir, together with the Early English Lady chapel and chapter house; while the nave, tower, and south transept are attributed to Abbot Simon Ripley (1485–1492), "zealous in restoring the waste places of his patrimony."

ARCHITECTURAL STYLES (according to Sir G. G. Scott). The nave is Late Decorated and Perpendicular; its north wall, Early Norman; the north transept is Early Norman in its lower part; the south transept, Late Decorated; the choir, chiefly Early Decorated; the Lady chapel, Early English or Transitional; the cloister, Perpendicular; the central tower, Perpendicular; the Refectory, Transitional from the Norman.

DIMENSIONS. The length of the church is 355 ft.; height of the vault, 78 ft.; height of the central tower, 127 ft.; area, 31,680 sq. ft., being the thirteenth in extent among the cathedrals of England.

THE PLAN. The church consists of a nave of seven bays; a south transept of four bays; and a north transept of one bay; a choir of five bays; a Lady chapel at the east of three bays, and a cloister on the north with refectory and chapter house.

THE NAVE, with its variety of architectural styles, is an inviting study for the archæologist, but is not, in itself, beautiful. Its level is considerably lower than that of the

street, the west end being built on a rock which slopes towards the east. The builders appear to have been the zealous Simon Ripley (1485–1492), whose initials appear on one of the capitals; and probably his successor, the luxurious John Birchenshaw (1493–1537), "who regarded himself almost as a pope," completed the work, though it bears no sign of splendour. Notice

1. The plain south side of the main arcade, the north, of later date, being somewhat richer; the triforium, simply a low blank wall, not alike on the opposite sides; and the beautiful modern oak ceiling, having Bosses wrought with the arms of benefactors, including those of the present sovereign when Prince of Wales.

2. A worn but interesting old Tapestry, 16 x 11, formerly the dossal of an altar, representing Elymas the sorcerer stricken blind, from one of Raphael's cartoons. It has been in the cathedral since the time of Charles II and is said to have been wrought either by the nuns of Mortlake in the seventeenth century, or else by exiled Huguenots, who carried on the manufacture of tapestry in Dublin. Note the worn but beautiful border of fruit and flowers.

3. Two old bullet-pierced FLAGS, one the Regimental Colours of the 22d Cheshire Regiment, raised in 1689 by Henry Duke

of Norfolk for the defence of Ireland against King James. The regiment fought under these colours at the Heights of Abraham and at Bunker Hill, where their commanding officer, Lieutenant-Colonel Abercromby, was killed; also at Long Island in 1776, when they captured Fort Washington, and a part of the regiment, with a company of Hessians, drove the Americans "from their position in Flat Bush to the fortified lines in Brooklyn." In these colours General Wolfe was wrapped as he lay dying. The second Flag is the King's Colour, and consists of a great Union having a crown in the centre, and is decorated with rose and shamrock.

In the SOUTH NAVE AISLE, notice alterations made in the Perpendicular period; the Consistory Court fittings of Jacobean work, in the west bay, under a projected Norman tower; and a quaint monument to Bishop Hall, d. 1668, chaplain of Charles II, bearing a lighted candle burning low.

In the NORTH NAVE AISLE, notice interesting reminders of the Norman church of Hugh Lupus, especially in the west bay under the Norman tower. This bay is now used as a Baptistery and contains a Roman Font, probably the oldest object in the church, dating from the sixth or seventh century, presented by Lord Egerton of Tatton. It was originally made for a drinking

fountain or a watering-trough, but was probably adapted as a font by Roman Christians who inscribed on it their emblems of baptism. Note also, in this aisle, a second font of the Jacobean period, two Norman doorways into the cloister, and the modern Mosaics on the north wall, representing scenes from the lives of the Patriarchs.

The ORGAN SCREEN, curiously located in the east bay of this north aisle, is of modern workmanship, and is supported by sixteen beautiful COLUMNS of ITALIAN MARBLE, having rich capitals, the gift of the late Duke of Westminster.

THE SOUTH TRANSEPT (Late Decorated), of four wide bays with aisles, long dilapidated, has recently been thoroughly renovated in honour of the late Duke of Westminster, a notable benefactor to the church, and contains his beautiful monument. Its unusual size (the north transept consisting of but a single bay) is accounted for by the fact that it was long used as the parish church of St. Oswald, having been enlarged for that purpose in the fourteenth century. The door at the southwest angle, cut out of a window, forms the usual entrance to the cathedral.

Notice on the southwest pier of the central tower, two monuments to Loyalists of the American Revolution; George Clarke, of Hyde, Secretary of the Colony of New York

(called Lieutenant-Governor, but I find no authority for this statement), who died in England in 1777; and Frederick Philipse, who owned large estates on the Hudson, and for whom Fredericksburg and Phillipsburg are named.

The small and dark NORTH TRANSEPT of a single bay is chiefly Norman of the time of Hugh Lupus, the masonry of the lower part of the north and east walls showing the irregular courses, small stones, and wide joints of that period.

Notice a part of the Norman triforium on the east wall, and similar work, pared down at a later date, on the west; the eastern Norman arch opening into the Canons' Vestry, once an apsidal chapel; the flat ceiling and the windows, of Perpendicular date; the door to the Vestibule of the chapter house at the northeast angle; a modern monument to Bishop John Pearsons, d. 1686, author of The Exposition of the Creed, a belated honour, the gift of English and American friends; and a monument to Randolph Caldecott the artist, who died in Florida, 1886, a native of Chester, the monument given by scholars of the King's School in which he was educated.

THE CHOIR (chiefly Early Decorated), of noble and dignified aspect, abounds in problems for the archæologist. Its supposed builder

was the zealous Abbot Simon of Whitchurch, materially aided by Edward I, to whom he had supplied men and carriages for his Welsh expeditions. The choir consists of five bays, its eastern arch opening into the Lady chapel. Notice

1. The bold mouldings of the main arcade, those on the north side being richer than those on the south, and the arches supported by clusters of eight engaged columns; the Corbels, representing angels and prophets; the low triforium; lofty clerestory; and the modern oak ceiling coloured to imitate red sandstone.

2. The graceful fifteenth-century STALLS, among the choicest in England, having beautiful pinnacled canopies and traceried arches. The elaborate Bench Ends are carved with many interesting subjects, including The Annunciation (on the Dean's Stall), and a seated figure of St. Werburgh, the top of her small wooden head worn smooth by the hands of generations of worshippers. Among the interesting MISERERES may be named, beginning at the north side of the entrance from the nave, (2) a mounted knight in armour; (3) seraphs bearing the Emblems of the Passion; and (6) the Legend of St. Werburgh arraigning the geese who had stolen grain from the abbey lands.

3. The modern Bishop's Throne, Pulpit, and Pavement; the candelabra, of Italian

Cinquecento work; the modern Communion Table curiously wrought of Palestine woods, the gift of the late Dean Howson; and the fourteenth-century Sedilia largely restored.

In the SOUTH CHOIR AISLE, which was much restored by Scott, notice

1. The eastern or apsidal bay, rebuilt after what Scott believed to be the original design, decorated as a memorial to the Brassey family of Cheshire, the Mosaic Reredos being in memory of Lady Brassey, author of "A Tour of the World in the Yacht Sunbeam."

2. An altar tomb, once rich in colour and gold, ascribed to the Emperor Henry V of Germany, d. 1125, by a tradition which I can trace no farther than Giraldus Cambrensis. This emperor, married to Matilda of England, daughter of Henry I, being filled with remorse on account of his inhuman treatment of his father, wandered forth from his palace by night (according to the tradition), came to England, lived and died as a recluse near Chester, under the name of Richard Godscall, and was buried in this cathedral. His obsequies were solemnly celebrated at Spires, soon after his disappearance. Anjou and Clugny are also named as the place of the emperor's retirement, and Guillaume de Naugis writes that in his last days he confessed his name and rank, and was visited by the Empress Matilda.

3. The beautiful SPANISH METAL GATES in both choir aisles, another gift of the late Duke of Westminster, wrought from a Spanish cloister screen and dated 1508. They are of the best work of the Plateresque style and exhibit beauty of design and a great variety of beautiful detail. Notice the cherubs forming the cresting and the delicate foliage and well-wrought busts.

THE LADY CHAPEL (chiefly Early English), opening eastward from the central aisle of the choir, is of simple but graceful design, but is seen with difficulty on account of its dark modern colouring. It consists of three bays, only one of which extends beyond the aisle walls. Notice the great arch opening into the choir, apparently framed out of a Norman window; the restored series of five lancet windows at the east, which once contained a Tree of Jesse; the low ceiling and the Bosses, three feet in diameter, their estimated weight being about two tons, and representing The Trinity; the Virgin and Child; and The Murder of Becket.

Fragments of the once rich SHRINE of ST. WERBURGH, the patron saint of Chester, have been collected here, forming two stages, once very lofty and approached by ten steps. In the lower stage are hollowed-out niches for the use of those seeking healing at the shrine; in the upper are canopied niches, once con-

taining forty figures representing Mercian kings and saints, many of which remain but are much mutilated.

In the NORTH CHOIR AISLE, notice the capitals and bases of two great Norman pillars; fragments of old tiling; the location of the Norman apse traced on the pavement; the Perpendicular extension at the east, built to afford convenient access to the Lady chapel, and the monument to the late Dean Howson.

The PERPENDICULAR CLOISTER, entered from the north transept, is 100 ft. square, and encloses a beautiful Garth called The Sprise Garden, probably so called from the spruce or cypress trees planted here.

In the EAST WALK is the graceful Early English VESTIBULE to the chapter house, of unusual design, but suggesting the Durham Galilee, having its three bays divided into three aisles by two rows of clustered columns which are continuous with the vaulting ribs.

The Early English Chapter house, of the same date as the vestibule, but less effective, is a rectangular room, and was the burial-place of the earls of Chester and of early abbots. Notice among its interesting relics the coffin-lid of Hugh Lupus, the first Earl of Chester, founder of the monastery, bearing the wolf's head; a Roman Centurial stone of

the Twentieth Legion, stationed at Chester for 350 years; and a Jacobean pulpit.

In the NORTH WALK, notice the heavy corbels; the elaborate BOSSES, carved with symbols of the Evangelists, the Agnus Dei, the Prince of Wales feathers, etc.; and the Monks' Lavatory, enriched with a beautiful Early English arcade.

The beautiful REFECTORY, opening north from this walk, is now entered by a modern passage which was cut directly through it to afford convenient access to buildings beyond. The eastern part, now used as a practice room by the choir, contains a graceful LECTOR'S PULPIT, one of Chester's choicest treasures.

In the WEST WALK, notice the Norman sub-vault, originally 105 ft. long, used as the Common Room, and containing a great fireplace; and a broken stone staircase to the Abbot's Lodgings above, later the Bishop's Palace and now the King's School; also the places of carrels near the south end.

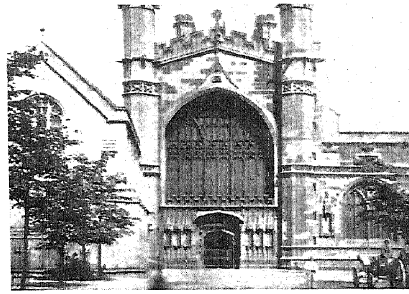
In the SOUTH WALL, notice the Norman masonry in the south wall; another series of carrels and the low Norman Recesses, in two groups of three each, used as burial-places for early abbots.

THE EXTERIOR of the cathedral is largely modern, its perishable red sandstone walls having long ago fallen to decay. The church

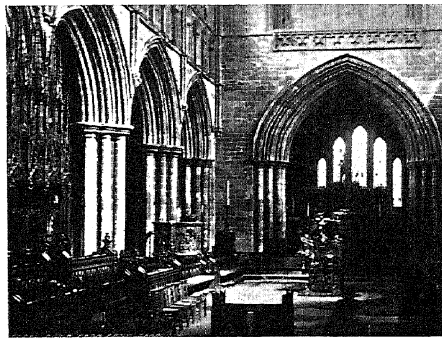
is built close up to the old City Wall, its east end being near the East Wall, not far from the Phœnix Tower. Around it clusters an old churchyard, "an epitome of these islands for 20 centuries," whose citizens have been gathered all along from the Roman, British, Saxon, Norman, and English years. By far the most interesting view of the exterior is to be had from the City Wall beyond the East Gate.

The WEST FRONT, built by Abbot Birchenshaw, c. 1508, is neither beautiful nor imposing, and the two western towers never rose above a single stage. The NORTH SIDE is interesting and picturesque in its groupings, the most notable feature being the Early English chapter house with its graceful lancet windows extending nearly to the ground. The CENTRAL TOWER, only 127 ft. high, rebuilt in 1868, was found to rest, not on good Norman foundations, but on a mass of thirteenth-century gravestones set crosswise on each other. The EAST END consists of the Lady chapel with its graceful lancets, and pinnacled buttresses. The pyramidal roof of the restored apsidal chapel at the east end of the south choir aisle attracts much criticism, but was believed by Sir Gilbert Scott, the restorer, to be a faithful imitation of the original. On the SOUTH SIDE, notice the excellent grouping of the Lady

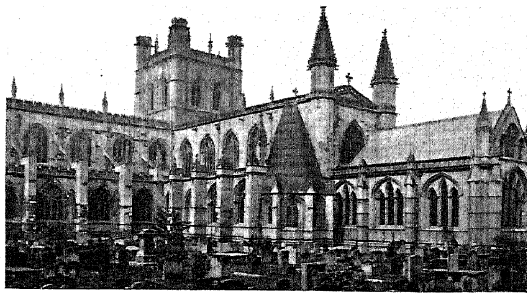
chapel with the great south transept and the central tower; and an interesting series of CORBELS on the transept walls, called the Political Corbels, one representing Disraeli with a sword supporting the Crown against the attacks of Dr. Kenealey; another, Gladstone, with pen in mouth, upsetting a church tower, in allusion to the "Vatican Pamphlets."



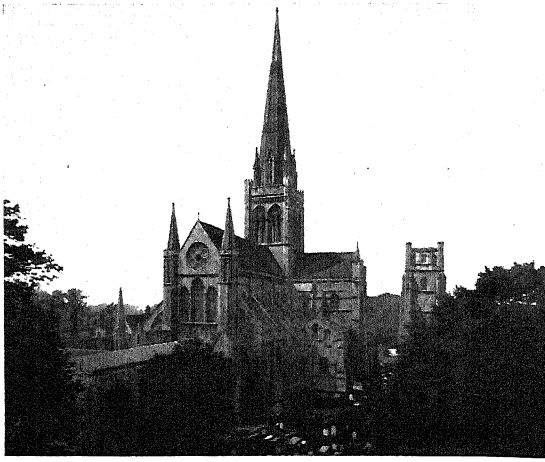
CHESTER — WEST FRONT



CHESTER — CHOIR LOOKING EAST



CHESTER — FROM THE SOUTH EAST



CHICHESTER — FROM THE NORTH EAST, WITH CAMPANILE

CHICHESTER — INTERIOR LOOKING EAST

CHICHESTER

"*Structurally one of the most interesting cathedrals in the country.*" — WILLIS.

THE cathedral church of the Holy Trinity at Chichester is of greater interest to the archæologist than to the lover of fine architecture or of historical and literary associations; and while it cannot be classed with cathedrals of the first or even of the second rank, it is yet too important to be omitted. Chichester claims the distinction of being the only English cathedral which can be seen from the sea. The delicate outlines of its beautiful spire may be traced in the distance by those arriving in Portsmouth harbor, as the Greeks traced the statue of Athena from the blue waters of the Ægean. It also claims much interesting Transitional architecture; the only detached campanile remaining to an English cathedral; a five-aisled nave (sharing this feature with Manchester, only, among the cathedrals of the kingdom); and a central spire almost as lovely as that of Salisbury.

THE ESTABLISHMENT. Chichester is a cathedral of the Old Foundation, having been

served by secular canons ever since it was located in Chichester, and a pre-Reformation cathedral as well. It was founded, however, as the church of a Benedictine monastery, in 680, on the peninsula of Selsey, six miles away; but when William the Conqueror in 1075 ordered the removal of several cathedral churches from small towns to larger and "busier" centres, Selsey was removed to Chichester, and the little fleet of the Selsey fishermen to-day rides at anchor near the submerged site of the early church.

HISTORY OF THE FABRIC. This is the first and only church on the site, but has been virtually rebuilt, part by part. The foundations of the Norman church were laid in 1088, by Bishop Stigand. Much of this church was destroyed by fire in 1186, and was rebuilt with great care and thoroughness in the Transitional period following the Norman, by Bishop Seffrid II. The outer nave aisles were built as chapels in the thirteenth century, but went out of use at the Reformation and their partitions were removed, thus forming a continuous aisle. The retrochoir was added, 1186–1199; and the Lady chapel lengthened between 1288 and 1305 by Bishop de St. Leofard. Next in order of time came the campanile, built by Bishop Langton (1305–1336); and the graceful spire rose in 1400, but was rebuilt after its fall in 1861.

ARCHITECTURAL STYLES. The nave is Norman, with Early English features; the transept, Norman, with later alterations; the retrochoir, Transitional from the Norman; the Lady chapel, Early Decorated and Norman; the central tower and campanile, largely rebuilt, but of the Decorated style; the cloister, Perpendicular.

DIMENSIONS. The external length of the church is 411 ft.; height of nave, 62 ft.; width of nave, 91 ft., being four feet broader than York and nearly three times the width of Peterborough; height of spire, 277 ft.; height of campanile, 120 ft. The cathedral is larger than Lichfield and Hereford, and somewhat smaller than Exeter.

THE PLAN. The church consists of a nave of eight bays having double aisles; three porches, including a western Galilee; a transept of two bays in each arm; a choir of four bays; a retrochoir of two bays; a Lady chapel of five bays; a cloister on the south retaining three of its walks, and a campanile at the northwest.

THE NAVE (Norman and Transitional) is pleasing on account of its excellent proportions, the dignity and simplicity of its design, and the fine vistas afforded by its double aisles. Though in the main of Norman construction, it is of two periods, the four eastern bays being of the earliest date. Notice

1. The Norman arches, capitals, and abaci; the Early English mouldings added to the main arches, the Purbec columns, foliage capitals, and rings.

2. The Norman triforium almost as left by Bishop Ralph, having the tympana of its four western bays enriched with diaper work, in imitation, as is supposed, of the diagonally placed stones in the corresponding tympana of the choir.

3. The clerestory so much damaged by the fire of 1186 that Bishop Seffrid was forced to rebuild both arches and mouldings, using the graceful forms of the Early English style with many Purbec columns.

4. The Variation of Direction, the two eastern arches having the standard direction; the next four on the north and three on the south shifting gradually to the north to harmonize with the south wall of the presbytery; and the remaining arches returning irregularly to the original direction.

Of the NAVE AISLES, the outermost was formed, as has been said, by removing the partitions between a series of outer chapels; the inner or structural aisles being of irregular direction and hence varying in breadth.

In the SOUTH OUTER AISLE notice

1. The western bay, used as a Baptistery, the two lower stages of its walls being a part of the Norman church; the third

stage, Transitional; and the fourth, Early English.

2. The Chapel of St. Clement, occupying the fourth and fifth bays of the aisle, lately restored. Four Flaxman monuments are found here; one, considered his masterpiece, to Agnes Cromwell, showing the graceful figure of a young girl borne heavenward by two angels; the other, a tablet to Admiral Frankland, d. 1784, who was stationed for seven years off the coast of America, and married Sarah, the daughter of Judge Rhett, of South Carolina. An interesting Brass in this chapel, to William Bainbridge, thrice mayor of the city, and to his wife and their fourteen children, is the only old brass in the church which remains entire, though there are more than fifty indents.

3. The St. Richard's or South Porch, leading to the west walk of the cloister, of graceful design, having a wide, subdivided eastern arch with an aureole in the tympanum containing a modern figure of St. Richard.

The Outermost North Nave Aisle once contained chapels dedicated to St. Theobald, St. Edmund, and St. Anne. Notice in this aisle

1. The supposed tomb of Maud, Countess of Arundel, d. 1270, the effigy having delicate features, the flowing robes carried over the arm and the pretty hands clasped in prayer.

On the sides of the tomb are carved figures of three "weepers," representing ladies in various graceful attitudes; also shields of arms, foliage, and ten small busts.

2. The tomb of Richard Fitzalan, Earl of Arundel, beheaded for conspiring against his king in 1397, and of his wife Philippa, the two effigies represented hand in hand.

3. A Flaxman tablet to the unfortunate poet Collins, d. 1759, a native of Chichester, the relief showing the melancholy poet seated at a table before an open Bible.

In the SOUTH TRANSEPT of a single wide Norman bay with later addition, notice

1. The large and beautiful Decorated south window, one of the finest of its period in England.

2. The reputed tomb of St. Richard de la Wyche, d. 1253, the beloved patron saint of the city and the church; among the figures carved on the base of the much restored tomb is one of the bishop's treasurer who used to chide him for his lavish alms, and who is represented holding up to view an empty purse.

3. A series of sixteenth-century PAINTINGS on the north wall, by Bernadi, representing St. Wilfred seeking of the king a charter for his Selsey cathedral; and Bishop Sherburne, the donor of the paintings, asking Henry VIII for a confirmation of this charter.

4. The chapel of St. Pantaleon, rebuilt on the site of a Norman apsidal chapel at the east, after the fire of 1186, in the Transitional style.

5. The Transitional Sacristy of two bays opening to the west, having a Perpendicular upper chamber.

In the NORTH TRANSEPT (Norman with Transitional features), long used as the parish church of St. Peter the Great, notice the series of IMAGINARY PORTRAITS of more than fifty bishops of Chichester from Wilfrid's time, like those in the south transept, the gift of Bishop Sherburne, whose figure in the lower row is probably a likeness. Notice also in this transept, a monument to Bishop King, d. 1649, for forty years a friend of Izaak Walton, whom he often entertained at his palace when the genial fisherman visited the rivers of southern England.

The CHAPEL OF THE FOUR VIRGINS to the east, long ruinous, has been restored, and contains the Library and many interesting relics. Among these notice Cranmer's copy of the Litany of Archbishop Herman of Cologne, bearing his signature, probably the very volume which furnished the model for the English Litany; a Flemish Treasure Chest, captured from the Spanish Armada; an ABSOLUTION CROSS of great interest, dated 1088, found in the tomb of Bishop

Godfrey, Stigand's successor, who, for some offense, now unknown, performed his penance and received this leaden cross, the Latin inscription beginning, "Absolvimus te Godefride Episcope vice Sancti Petri"; also a Gnostic Ring, bearing the Abraxas, or emblem of the sun, found in a bishop's coffin, probably purchased at Rome, and at least 1600 years old, the Gnostic heresy having been at its height in the second century.

THE CHOIR (Norman and Transitional) consists of four bays, originally Norman, but remodelled after the fire of 1186. In 1861 the central spire fell to the ground, causing much damage in this part of the church. The tower piers were reduced to low stumps, and were rebuilt in the Norman style. Notice

1. The variety of Norman capitals; the diagonally placed stones in the triforium tympana; the beautiful foliage bosses and, the iron grilles of wrought iron, imitating the originals.

2. THE STALLS of fourteenth, sixteenth, and nineteenth century work, the Misereres being of the earlier date and of interesting designs. The Reredos is constructed from a delicately carved Perpendicular Screen.

The SOUTH CHOIR AISLE has Norman walls, and terminates at the east in the chapel of St. Mary Magdalen. Notice in this aisle

1. One of the two famous SAXON PANELS, wrought in Caen stone, possibly brought here from Selsey, representing THE RAISING OF LAZARUS. The important figures of the group, according to a mediæval custom, are represented much larger than the others, the sextons who are prying open the grave being the smallest.

2. In a canopied recess the rich altar tomb of Bishop Sherburne, d. 1536, having an alabaster effigy restored in colour. The walls of the recess are painted blue, spangled with stars, in the midst of which appear two angels bearing the bishop's mitre, and beneath are his arms with the texts, "Operibus credite" and "Non intres judicum cum servo tuo Domine. Robert Sherburne."

3. The cenotaph of Dean Hook, d. 1875, whose valuable "Lives of the Archbishops of Canterbury" was written at Chichester, and who had been offered the deaneries of St. Paul's, Winchester, and Canterbury.

THE RETROCHOIR (Transitional, 1186–1199), is by far the most beautiful and interesting portion of the cathedral, ranking with the very earliest examples of Early English architecture combined with the Norman. It was built up, almost from the foundations, after the fire of 1186, but some portions of the original Norman walls were recased. Notice

1. The Norman proportions of the main

arches, resting on clusters of slender Purbec columns having foliage capitals and square abaci.

2. The central Pier, notable in English architecture, having a central column of Purbec surrounded by four slender shafts, which are detached by nearly a foot from the central mass, an early example of the detached column, "newly introduced from France."

2. The boldly carved Figures and Arabesques in the tympana and between the arches of the triforium representing, among other subjects, Our Lord in benediction; beautiful angels in the midst of foliage, trefoils, and garlands of flowers; an angel bearing a chalice; and a king; also, in the soffit of the arches of the south bay, exquisitely carved foliage; and in the north bay, demons and grotesques, the carvings being little if at all inferior to the very best work of the English Gothic period, as seen, for example, on the west front of Wells.

3. The tombs of Bishop George Daye, d. 1556, almoner to Queen Anne of Cleves, the brass bearing the curious arms of the see; and of Bishop Storey, d. 1502, chaplain and physician to Henry VI, and donor of the beautiful Market Cross and Free Grammar school of Chichester.

The Shrine of St. Richard probably stood in the retrochoir.

The Lady Chapel (Decorated, 1288–1305),

built by the saintly Bishop St. Leofard, is an excellent example of its very early date, and consists of five ample bays having eleven large windows once rich with glass.

In the NORTH CHOIR AISLE, notice the chapel of St. John the Baptist in the eastern bay, having a consecration cross on its east wall; and a twelfth-century Heart Monument, said to be that of Maud, Countess of Arundel, in which two clasped hands bear a heart with the inscription, "Icy git le cœur de Maude."

THE EXTERIOR OF THE CATHEDRAL cannot be seen satisfactorily from any convenient place, on account of the low situation of the church and its environment of trees and houses; but picturesque glimpses of many external portions are to be had from the cloister, from the east end, and from various places in the town.

The chief beauty of the exterior is the lofty, delicate Spire with its tower, a fair rival of the central glory of Salisbury which it much resembles; the latter, according to a local tradition, being the work of the master; the former, of his apprentice. It is octagonal in shape, having octagonal pinnacles at the base next to the angle turrets of the tower. As they stand to-day, both spire and tower are a nineteenth-century reproduction of the original structure which fell to the ground in 1861, after a night of heavy gales from the

Channel. The watchers saw "the beautiful tower and spire, which had stood for 600 years, with a slow deliberation akin to stateliness, descend into the church and lay itself, in a conical heap, within the walls."

The WEST FRONT, of simple but dignified design, has two nearly equal towers flanking a central gable and a small but graceful Galilee Porch in the central section. The southwest tower is Norman in its two lower stories, but Early English and Decorated above; the northwest tower is a modern copy of the original.

The great detached CAMPANILE, the only detached bell tower remaining to an English cathedral to-day, was erected to receive the bells of the failing central tower. It is of plain and massive appearance, built in four stages, the upper being an octagon, and each of the angle buttresses terminates in an octagonal turret.

The Perpendicular CLOISTER has a beautiful Garth set with shrubs of red and purple fuchsias, and is commonly called the Paradise Burial Ground. In the South Walk, notice a wide, low door to a private residence, once the House of the Royal Chaplains, founded by Henry V, and bearing his arms and emblems. In this house the poet Collins died in 1759, his father being then the mayor of Chichester.

DURHAM

"Yet well I love thy mixed and massive piles,
Half church of God, half castle 'gainst the Scot."

— SIR WALTER SCOTT.

THE cathedral church of St. Cuthbert and St. Mary at Durham, one of the oldest, largest, most splendid, and interesting of all the cathedrals of England, has the most romantic situation of them all. With its bold western towers rising from the densely wooded cliff of a promontory at whose feet the sparkling river Wear has wound its way for centuries, the great stone church stands as a fortress for its friends, and a challenge to its foes. While the exterior has never been beautiful in itself, yet so fascinating are its surroundings that one lingers long to survey its walls and towers in all their picturesque grouping.

THE ESTABLISHMENT. Durham is a cathedral of the New Foundation, originally served by Benedictines, dissolved and refounded by Henry VIII as the cathedral church of the diocese. The history of the monastery, how-

ever, goes back to the island of Lindisfarne or Holy Isle, where a flourishing establishment long existed. In 875, when the Danes were plundering the coast of Northumberland, the Lindisfarne monks, with their bishop, taking the holy body of St. Cuthbert and other valued relics, fled from their monastery, and after years spent in wandering and various attempts to find a site agreeable to their saint, they came to the wild place then called Dunholme in the year 997, where they rested "with great joy."

HISTORY OF THE FABRIC. This is the third cathedral church on nearly the same site. The first was simply a little shelter "of wands and branches," hastily put together by the monks on their arrival at Durham in 997, to protect the body of their saint; the second, a stone chapel, called The White Church, which immediately succeeded the temporary shelter. The present church, the third in order, was begun in 1093 by the saintly Norman Bishop, William of St. Carilef, who completed the noble choir as it stands to-day, a part of the transept, and probably the east bay of the nave with the piers of the central tower. The dashing Bishop Ralph Flambard (1099–1128) continued the nave on Carilef's plan, and the monks themselves completed it, with the west wall of the transept, not far from 1130. The chapter house, begun by the

monks, was finished by Bishop Galfrid Rufus (1133–1140); the Galilee chapel is the work of young Bishop Hugh de Puiset, c. 1175, and the Chapel of the Nine Altars at the east owes its plan, as is supposed, to Bishop Poore of Salisbury, and its construction to Prior de Melsanby, 1242–1280.

ARCHITECTURAL STYLES. The choir, nave, and transept are Norman; the Galilee, Transitional from the Norman; the central tower, Norman and Perpendicular; the chapter house, Restored Norman; and the chapel of the Nine Altars, Early English.

DIMENSIONS. The external length of the church is 510 ft.; length of nave, 201 ft.; height of nave, 72 ft.; height of the Nine Altars, 77 ft.; height of central tower, 218 ft.; height of western towers, 144 ft. 6 inches.

THE NAVE is unquestionably the finest Norman nave in England, of noble proportions, interesting design, and sufficiently ornamented. It consists of eight large bays, the six eastmost forming three great double bays, and is built in three stages. Its design is continued from that of the earlier choir, from which it is scarcely separated by a fragile modern screen. Notice

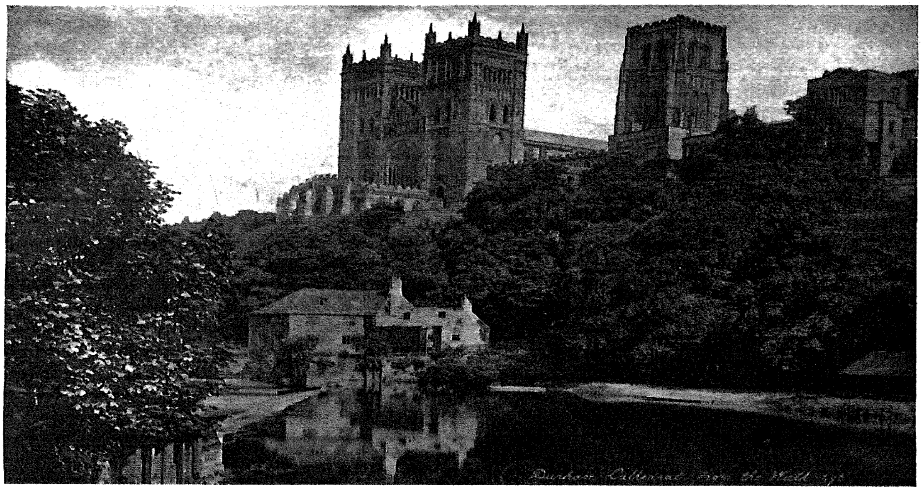
1. The three great round INCISED COLUMNS, one in the middle of each double bay, effectively channelled in spiral, chevron, and

trellis patterns, no two pairs being alike, a prominent and interesting feature of the nave; the triforium, lighted, not blind; the comparatively small clerestory of three arches; the Early English vault of de Melsanby, brought into harmony with the Norman work by the free use of chevron ornament; the thickness of the walls indicated by the deep splay of the windows; and the interlacing Arcade under the windows.

2. In the WEST BAY, beneath the great west towers, notice the three west doors, external when built, but now opening into the Galilee, the central door much enriched with Norman mouldings and figures; and a small enclosure called The Grate, in the south wall opposite the north door of the church where those seeking sanctuary were permitted to remain for a time.

3. The sites of two altars between the columns of the second bay, that on the north dedicated to Our Lady of Pity; and that on the south, once bearing an image of Our Lord with bound hands, called The Altar of the Bound Rood.

4. "The Rowe of Blewe Marble," stretching across the pavement of the main aisle between the second and third bays, called The Boundary Cross, placed here, according to tradition, "in token that all women who came to here divine service should not be



DURHAM — FROM THE SOUTH WEST

DURHAM — CHOIR LOOKING EAST

suffered to come above the said cross . . . because there was never woman came where the holie man Sancte Cuthbert was." Numerous records exist of daring or careless women who ventured beyond the cross and were severely punished.

5. The beautiful but worn North and South Doorways in the third bay, their shafts and arches wrought over with Norman designs, the south leading to the cloister; the north to the north porch.

6. The Font, of Norman design, with a very lofty and imposing Jacobean canopy of carved wood.

7. The NEVILLE CHAPEL, occupying the sixth and seventh bays from the west in the south aisle, founded as a burial-place for Ralph, Lord Neville, the victor at the battle of Neville's Cross in 1346, the first layman to be buried within the cathedral. The chapel was once fitted with an alabaster reredos and had beautiful windows. The monuments, all terribly mutilated (perhaps by the Scotch prisoners after the battle of Dunbar), include those of Lord Neville, and his wife, Alice de Audley; of Lord John Neville and his wife Matilda Percy, daughter of "Hotspur," the traceried sides of their tomb containing eighteen delicately carved "weepers," possibly, as on Edward III's tomb, relatives; and the indent of a beautiful

canopied Brass to Bishop Robert Neville, d. 1457, whose mother was sister to Henry IV.

THE TRANSEPT consists of two double bays in each arm, with an eastern aisle, the west wall of each, plainer than the rest, being the work of the monks.

In the NORTH TRANSEPT notice the large Decorated window of six lights originally containing the figures of the Four Doctors of the church, Ambrose, Jerome, Augustine, and Gregory, and called The Four Doctors' Window; the two great INCISED COLUMNS of St. Carilef; and traces of three altars in the eastern aisle dedicated to St. Benedict, St. Gregory, and to St. Nicholas and St. Giles.

In the SOUTH TRANSEPT, notice the great south Te Deum Window, once "wrought in fine glass with all the nine orders of angels," but long since despoiled; the fireplace in the west wall for the baking of altar bread; and the eastern aisle once containing three altars.

THE CHOIR (chiefly Norman), built by William of St. Carilef, is of richer appearance than the nave on account of its pinnacled stalls and throne and its carved screen. The great rose window at the east, which insists on recognition at once, is a modern insertion in the Chapel of the Nine Altars beyond. The choir consists of two double bays and a single eastern bay which forms the chancel. Notice

1. The Transitional work in the triforium, beginning between the third and fourth arches from the west, the mouldings being enriched with dogtooth and the arches pointed.

2. The quadripartite Vault, having several foliage bosses, and one representing the Agnus Dei; another, St. Michael, bearing the figures of three departing souls.

3. The dark oak seventeenth-century Stalls, of late design for the period and of elegant effect. The Misereres were among the latest made in England.

4. The Bishop's Throne, built over the Tomb of Bishop Hatfield, d. 1381, a lofty pinnacled structure of much delicacy and beauty, built by this bishop of knightly birth, who was present with the Archbishop of York at the battle of Neville's Cross. The towering Throne, built in three stages, forms the stately canopy to the tomb beneath, and the bishop's chair is approached by a flight of sixteen steps. Notice the vested alabaster effigy, and the enriched arch and lierne vault of the tomb; the ornate graduated arcade of the staircase, its arches containing pedestals for figures; and the wide triple arch of the canopy.

5. The plain tablet to Bishop Butler, author of "The Analogy between Natural and Revealed Religion," d. 1752, only two

years at Durham, to whose splendid chair he came reluctantly.

6. The Early Decorated Chancel or eastern bay of the choir, occupying the place of the Norman apse which contained St. Cuthbert's shrine.

7. The Perpendicular NEVILLE SCREEN, c. 1380, at the back of the chancel, of pale grey stone, and so delicate that it seems fragile and almost unsubstantial in this bold Norman church. The arcade of nine lofty narrow arches once contained figures of which there were more than a hundred in the entire screen. Notice the delicate vaults of the canopied niches, the beautiful crockets and finials, and the doors once opening east to the platform which supported St. Cuthbert's shrine.

8. The beautiful SEDILIA of design similar to that of the screen.

In the NORTH CHOIR AISLE, notice the rich modern tomb to Bishop Lightfoot; and the tomb of Bishop Walter Skirlaw, d. 1405, indicated by tracery and shields of arms on the stone bench of the aisle. It was this bishop "who came with 1000 horse one day too late to stay the hunting in Chevy Chase." The stone was once "sumptuously beset with brazen images." An Anchorage close by the altar in this aisle, near the shrine of St. Cuthbert, was once occupied by an Anchor-

ite, and had an altar where the monk said his daily mass. The place of entrance to this cell is indicated by new stones which have been inserted, probably to fill the vacant places left when the anchorage was torn down.

In the SOUTH CHOIR AISLE, notice, near the west, the door to a revestry, a long Early English building, now destroyed. At the east end of the aisle was once preserved the famous Black Rood of Scotland, brought out of the Holy Rood House in Edinburgh by King David Bruce, and captured at the battle of Neville's Cross.

THE CHAPEL OF THE NINE ALTARS (Early English, c. 1242–1280), one of the most beautiful examples of its style, was planned, as is supposed, by Bishop Poore of Salisbury, but executed by Prior de Melsanby. The chapel is virtually a lofty eastern transept nine bays in width, each bay having a window in which an altar was set. The nine bays are vaulted in three groups, the central group corresponding in width to the central aisle of the choir. Notice the two long altar steps; the nine lancet windows, each once fitted with glass illustrating the saint to whom its altar was dedicated, the central one bearing the names of St. Cuthbert and St. Bede; the beautiful trefoiled Arcade under the windows; the six great clusters of columns

sweeping upward from the pavement to support the vault; the north Decorated Window, once containing glass representing scenes from the life of St. Joseph; the tomb of St. Cuthbert, now indicated by a plain marble slab, and the platform on which rested the richest shrine in England save that of Becket; the indent of a Brass to the powerful Palatinate Prince Bishop Anthony Bek, d. 1310, a very humble memorial to a man who made so grand a progress through this world; a statue to Bishop Van Mildert, the last of the Prince Bishops, d. 1836; and a rich modern slab to Bishop Richard de Bury, "the munificent friend and patron of books in England," d. 1345, author of the Philobiblion, the incised slab with vested effigy being the gift of members of the Grolier Club of New York.

THE GALILEE, lying west of the nave (Transitional from the Norman, c. 1175), built directly against the west front of the cathedral, close to the steep bank of the Wear, is one of the most interesting of all Durham's interesting architectural features. Tree tops and red holly boughs lean softly against its old windows, and from below, the exquisite music of the distant river steals gently upwards to entrance the visitor. Here are buried the bones of the saintly Bede, and here was his shrine. One might

well spend a day studying this choice little chapel with all its memories.

The builder was active young Bishop Hugh de Puiset, nephew of King Stephen, who undertook to build a Lady chapel at the east end of the church, "but when the work was brought to a small height," it began to show great rifts and cracks and the stones fell down, plainly indicating to the bishop that St. Cuthbert was displeased to have a chapel to which women would be admitted so near to his shrine. Whereupon he left off building at the east and began again as far west as he could go.

The chapel measures 77 x 49, and consists of five aisles of equal width, the central loftiest, and from it the side aisles slope away. Notice the bold Arcades which separate the aisles, their round arches thickly set with rows of chevron; the clusters of four supporting columns, two of Purbec, to which two of sandstone were added in the Perpendicular period; traces of once beautiful glass, especially in the west windows, that to the north containing a Crucifixion; a king; a saint; suns in splendour; and The Flight into Egypt, having delicate silver figures on a sapphire ground.

Notice also the three altar places at the east, the central, Our Lady's Altar, approached by a flight of seven broad steps,

the tomb of Cardinal Langley, d. 1437, forming a part of the platform; the inscription over the arch, referring to the use of this place by the Consistory Court; the altar of St. Bede, d. 735, south of the central altar, with the low plain tomb in front bearing the modern inscription, "Hac sunt in Fossa Baedae Venerabilis ossa." The north altar to Our Lady of Pity, containing interesting remains of mural painting in *tempera*, possibly representing Bishop Hugh the builder, St. Cuthbert and Henry II; and the little room at the west end of the chapel, between the north buttresses, having two windows and traces of a founder's tomb, an altar, and, below the floor, a circular well, c. 34 ft. in diameter, lined with worked stones, which seems to have served the Galilee within, and the public, as a dip well, without.

THE CLOISTER (Perpendicular) contains numerous interesting reminders of the life of the great Benedictine monastery, only the merest reference to which is here possible. The Garth, in which the body of St. Cuthbert was laid before his shrine was prepared, contains the basin of a once large and beautiful Lavatory having a Dovecote at the top.

In the NORTH WALK, notice the enriched Prior's Door at the east; the place of the carrels for study; on the north wall, marks where the wainscotted bookcases stood; and

the Monks' Door at the west, with its beautiful early ironwork.

In the WEST WALK, where the novices were taught, note the door to the Dormitory near the north, and, farther on, the door to the Treasury, now used for choir practice; and the Early English sub-vault, or crypt, of the Dormitory, containing a fireplace, its west windows overlooking the Monks' Bowling Alley and Garden.

In the SOUTH WALK, notice the door to the Refectory near the west end and the long crypt beneath, and a passage at the east leading out to the beautiful green in which are situated the Deanery and its gardens, many prebendal houses and the old Kitchen of the monks, still in use for the Deanery.

In the EAST WALK is situated the chapter house, once a noble Norman building, probably the finest in England, completed by Bishop Galfrid Rufus (1133–1140); wantonly demolished in 1796, by order of the dean and chapter; and rebuilt in the last century as nearly as possible in the original manner. It is an ample room decorated with much arcading, and had a wide eastern apse. Many of the great builders of Durham rest beneath the pavement, including St. Carilef, Flambard, Hugh de Puiset, and Galfrid Rufus. Every day the monks went to the chapter house "where all the bishops in the old time

were buried, between eight and nine of the clock, and there did pray for all their benefactors and founders."

The three old rooms opening south of the chapter house were used as a prison for monks who had committed minor offences. A great painting of Our Lord in Glory once decorated the walls; there is a triangular opening in the wall for the passing of food to the prisoners.

THE DORMITORY in the west walk, now, with the Refectory in the south, occupied as a Library and Museum, is an ample room having its original timber roof and cheerful windows east and west looking out over the river and into the Garth. Each monk had a wainscotted cell which included half of one of the large windows, and the novices had chambers on the south side, "not so close nor so warm as the other chambers." Among the numerous interesting objects in the Library, representing many centuries, are

1. A series of early Sculptured Stones, including the famous Hexham Cross of Bishop Acca, d. 740.

2. An illuminated Bede Roll or Brevicula, thirteen yards long, bearing the names of 623 religious houses visited by the Durham monks to solicit prayers for the souls of Prior Ebchester, d. 1456, and Prior Burnaby, d. 1468.

3. Relics from St. Cuthbert's coffin, including his pectoral cross, portable shrine, maniple, the gift of King Athelstan; his stole, wrought with figures of the prophets; and his comb and ring; also fragments of the wooden coffin incised with figures of the Virgin and Child, the four archangels, and the Apostles.

4. Very many interesting books and manuscripts, including a copy of Coverdale's Bible, of 1535, the first edition of the entire Bible printed in England.

The EXTERIOR is much restored, and its surface stones have been pared down, destroying all appearance of age.

THE WEST FRONT, with its great Towers, central gable and bold Galilee, set down in the midst of the dense foliage of the river-bank, cannot be studied in detail except from some point on the opposite banks of the Wear. To the south of it stretches the long low line of the Monks' Dormitory, with its "verdant garding" and Bowling Alley in front, now the Canons' Garden. The WEST TOWERS are best seen from the north side of the church or from the cloister. The lower stages are Norman; the four upper stages, Transitional or Early English, probably completed c. 1220; while the battlement and angle pinnacles are modern, but beautiful and effective. Numerous arcades enrich the towers.

The wooded BANKS beneath are among the wildest and loveliest of all the woodland walks of England, and through the liberality of the dean and chapter, the banks on both sides of the river have been laid out with excellent taste and presented to the city as Public Gardens.

On the NORTH SIDE of the church notice the long Norman nave with its flat buttresses; the North Porch, largely rebuilt, its door still bearing the famous SANCTUARY KNOCKER in the shape of a great head with hollowed-out eyes, in which lights once shone at night to welcome fugitives seeking refuge in St. Cuthbert's church; the north side of the Galilee, with its recessed doorway and gable, and, from the top of the stone steps close by, notice the fine view of the river and also the interesting graduated roof of the Galilee.

The well-proportioned Central Tower, Perpendicular, is 218 ft. high, and from its summit the monks of Durham watched the Battle of Neville's Cross, hastening down, when the Scotch were repulsed, to sing the Te Deum of victory in the choir.

The EAST END occupied by the Chapel of the Nine Altars, though beautiful within, has been so much restored externally that it presents a tame and uninteresting aspect.

THE SOUTH SIDE of the church, with the Deanery, and homes of other clergy, and the ivy-grown Monastery Kitchen, is of much interest.

ELY

"Merry sang the Monks of Ely
As Cnut the king rowed near by:
'Row, knights, near the land,
And hear we the monks sing.'"

THE cathedral church of St. Etheldreda and St. Peter at Ely ranks with the largest, the most beautiful and the most important English cathedrals, being the fourth in length, and the fifth in area, exceeding mighty Durham and majestic Canterbury in both respects. The Isle of Ely, in the midst of which it is situated, is a political district of North Cambridgeshire, comprising about twenty-eight square miles, and was originally surrounded by water. It is notable in English history as being the last Saxon stronghold where Hereward the Wake made his bold stand against the Normans. Historical associations, monastic memories, and noble architecture combine to render Ely one of the most interesting of all the cathedrals of England. The general appearance of the cathedral, in itself picturesque and imposing, whether seen from near or from afar, is greatly

enhanced by its location in the midst of the rolling Fen Country; and I do not know a more beautiful sight than this old church of St. Etheldreda on a fine winter morning when the rime frost lies softly on all the pleasant slopes from which the stately grey mass rises in majesty.

THE ESTABLISHMENT. Ely is a cathedral of the New Foundation, having been served by a Benedictine monastery which was dissolved by Henry VIII, and its church refounded as a cathedral in 1539; it is also one of the eight pre-Reformation cathedrals. St. Etheldreda, leaving the court of her husband Egfrid, the king of Northumberland, in order to devote her life to religion, came to the Isle of Ely, which she had inherited from a former husband, in 673; built here a monastery; endowed it with her rich estates, and became its first abbess. This monastery, destroyed by the Danes, was refounded for Benedictine monks in 970, and in 1107 became the cathedral church of the new diocese of Ely.

HISTORY OF THE FABRIC. This is the second church on nearly the same site; the first, built by St. Etheldreda, and doubtless often repaired, seems to have stood in some fashion, until 1081, when Abbot Simeon, brother of the famous building-bishop, Walkelin of Winchester, and said to be of the Con-

queror's own blood, came to Ely. Though an an old man of eighty-six, the new abbot, deeply moved by the condition of his church, soon began to build a Norman church, and, until his death in 1093, wrought steadily on in much the same manner as did his brother at Winchester. His work remains in the transept, a portion of which he must have completed. The proud-spirited Abbot Richard (1100–1107), the son of a Norman Earl, succeeded Simeon, and continued his work, beginning at the east end of the church and finishing the choir and probably two bays of the nave. But the remainder of the nave building must have proceeded slowly, and was perhaps completed by Bishop Geoffrey Riddell (1174–1189), once a clerk of Becket, but later the wealthy favourite of the king, "pomposus et factu plenus," who certainly wrought the west tower "almost to the top."

The six beautiful Early English bays of the presbytery and retrochoir were added to the old Norman choir by Bishop Hugh de Northwold (1229–1254), to whose taste and skill they are an enduring monument. The latest important building was that of the sacrist (later Prior), Alan de Walsingham, the close friend of Bishop Hotham and of Prior Crauden, whose names will long be remembered at Ely with gratitude. The foundations of a Lady chapel and of a private chapel for Prior

ELY — FROM SOUTH SIDE WITH OCTAGON

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ELY — WEST TOWER

Crauden had been laid by Alan in 1321, when the fall of the central tower, in 1322, destroying the Norman choir and wrecking all the central portion of the church, diverted his attention to the more important work of rebuilding the church itself. He designed and completed the famous Decorated Octagon and the Decorated choir in the substantial fashion in which they appear to-day, the funds being supplied by Bishop Hotham.

In the eighteenth century the magnificent church had become much dilapidated, and DeFoe writes of it as "evidently tottering to a fall"; but a thorough restoration has brought the noble fabric into excellent condition once more.

ARCHITECTURAL STYLES. The Nave and transept are Norman, but not all of the same period; the central or octagon tower is Decorated; the choir, Decorated, but the eastern bays forming the presbytery and retrochoir are Early English; the Lady chapel is Decorated; the Galilee, Early English.

DIMENSIONS. The external length of the church is 517 ft.; length of nave, 230 ft.; height of nave, 72 ft.; height of west tower, 215 ft.; width of the octagon, 74 ft.; height of lantern, 170 ft. 7 inches.

THE PLAN is that of a Latin cross having a small western transept; a nave of twelve bays; a choir, with presbytery, of seven bays; a

retrochoir of two bays, and a Lady chapel, north of the choir, of five bays.

THE NAVE (Late Norman) is the least satisfactory portion of the interior, and when viewed from the west seems much too narrow for its height. Its twelve long, light, plain stone bays, spanned by a vault with modern paintings, present few features of special interest.

Notice in the NORTH NAVE AISLE, a beautiful Norman arcade under the windows; a rich Late Norman Door to the cloister at the east; the richer Prior's Door to the west, a notable example of sculptured Norman ornament, and the so-called OVIN'S CROSS, being the base and pedestal of a stone cross bearing the prayer:

"LVCEM TVAM OVINO
DA DEVS ET REQVIE(M)
AMEN."

("Grant, O God, to Ovin, thy light and peace.") Ovin was the name of the chief attendant of Queen Etheldreda, who had left all his possessions and "clothed only in a plain garb and carrying an axe and a hatchet in his hand . . . to signify that he had not come for leisure," devoted himself to a religious life.

The WESTERN TRANSEPT, of rich Late Norman work, running across the west front, is by far the most interesting portion

of the nave. An apsidal chapel projects from its south bay; whether a corresponding north bay ever existed at Ely is a problem as yet unsolved. Notice

1. The lofty Transitional pier arches of the west tower, reinforced by Perpendicular arches built underneath; the beautiful double doorway to the Galilee Porch at the west front, the work of Bishop Eustace in the Early English period, the mitred head in the hood mould possibly representing the builder; the two series of Norman arcades under the great Norman windows of the south bay; the decorated Norman arches to the choir aisle, and to the Chapel of St. Catherine, the chapel itself being a modern structure in the Norman style, now used as a Morning chapel by the Theological College.

THE MAIN TRANSEPT (Early Norman) is of bright and pleasing appearance, though one of the oldest and plainest parts of the church, and is of the same general design as the transept of Winchester. Each arm consists of three bays with both eastern and western aisles, and the remains of an aisle at each end, as at Winchester.

In the SOUTH TRANSEPT, notice the lofty proportions of the three walls; the east aisle, walled off to contain the chapter library; the west aisle, partitioned off for about one-half its height, to form vestries, one of which has

a choice little door of carved oak; the steep-pitched wooden ceiling painted in stripes of light and dark colour; the painted Hammer Beams, representing angels and archangels in a variety of attitudes; and a monument to Dean Merivale, d. 1893, the historian of the Roman Empire.

In the NORTH TRANSEPT, somewhat later in date than the south, lofty Perpendicular windows have been inserted in the clerestory, and the northwest angle, which fell to the ground in 1699, has been rebuilt. Notice the carved wood Hammer Beams, as in the south transept; portions of the five unequal arches of the north aisle; and the southmost of the chapels in the eastern aisle, dedicated to St. Edmund, enriched with mural paintings, that in the ceiling representing The Martyrdom of the Saint.

THE CENTRAL, or OCTAGON TOWER (Decorated, 1322–1342), the great glory of Ely, is delicate and graceful within, picturesque and commanding without; yet like the similar interior under the dome of St. Paul's, its effect is somewhat confusing and inharmonious. The story of its building by Alan of Walsinghan has already been alluded to. In order to increase the strength of the support to his new tower, the sacrist laid out eight piers instead of four, and since the central and side aisles of nave, choir, and transept

were unequal, he made four long sides and four shorter ones. It must be remembered that the octagon has a lower stage of stone and an upper stage, or a second octagon of wood. To provide the framework for the latter, Alan searched diligently until he found eight great oak trees of which he constructed his angle posts, each post, as seen during a recent restoration, measuring 63 ft. in length.

"The eight angle posts are framed into an octagonal oak curb, each side of which is 13 ft. in length, giving a clear internal diameter of 29 ft. 6 inches. The octagonal sides of this curb are set obliquely to the faces of the stone octagon. This oblique setting of the lantern enables two radial diagonal struts to be fixed to each of the eight angle posts, their lower ends resting on corbels 32 ft. below, fixed in the walls immediately above the capitals of the pillars, from which spring the arches of the nave, transept, and choir, thus securing irresistible abutment and wind brace. The skill evinced by this radial principle cannot be overrated." — DEAN STUBBS.

Among a great variety of interesting detail in this octagon, notice

1. The four principal arches opening into the main aisles of nave, choir, and transept; each of the entire height of the main vault, and that to the east rising even higher, and the intervening space filled in with tracery;

also note the four lesser arches opening to the aisles.

2. An interesting series of heads terminating the hood moulds of these main arches, supposed to represent, on the southeast arch, Bishop Hotham and Prior Crauden; on the northwest arch, Alan and his master mason; and on the northeast, Edward III and Queen Philippa, the latter a good friend of Prior Crauden.

3. The small arcade of three sharply-pointed niches above the main arches on each side, containing modern figures of the twelve Apostles.

4. The sculptured Corbels of a series of eight canopied Niches at the angles of the main arcade, each representing a scene from the life of St. Etheldreda.

5. The great gilded sheaf of vaulting ribs; the series of painted angels on the panels of the lantern; the four-light tracery windows in the upper stage and the central boss, representing Our Lord in benediction.

THE CHOIR is a treasure-house of beautiful architecture and noble monuments. The three western Decorated bays of the choir proper, and the far lovelier Early English bays of the presbytery and retrochoir, are among the most important examples of the Gothic period in England. When the fall of

the central tower ruined the old Norman choir, Alan de Walsingham, as has been said, rebuilt it in the Decorated style; but he evidently retained the old framework, since the proportions of the arches and the existence of a large triforium and a clerestory are distinctly Norman. Notice

1. The noble pier clusters of the main arcade; the cone-shaped foliage corbels of the vaulting shafts; the single wide arch with tracery, in the triforium bays, and their delicate crocketed columns; the triforium vault restored in its original colours; the organ case hanging, like a nest, against the triforium on the north side; the rich cresting at the base of the clerestory, and the early lierne vault set with bosses painted gilt against a red ground.

2. THE STALLS are among the earliest Decorated stalls in the kingdom, having beautiful crocketed pinnacles, and spandrils carved with rose sprays, holly, and an interesting series of subjects. The MISERERES, of the same period, include many interesting subjects. Notice under the lower row of stalls, on the North side, beginning at the west (3) The Beheading of John the Baptist; (7) The Expulsion from Eden. On the South side, beginning at the west (3) St. Martin sharing his cloak with a beggar, and angels exhibiting the divided cloak to Our Lord;

(4) an alert demon grasping a monk. In the upper row of stalls all are interesting, but notice on the South side, beginning at the east (4) the fox and the sour grapes; (6) a terrible demon pulling a man's teeth; (8) Samson killing a lion; (22) Noah's ark, a three-towered structure on a clinker-built boat. On the North side, beginning at the east (5) Adam, Eve, and the serpent; (13) a beautiful spray of wild roses; and (20) a spirited hunting scene.

3. The graves of Prior John Hotham, d. 1337, and his friend, Prior John Crauden, d. 1341, made in the midst of this choir; while that of Alan, not now marked, is at a little distance in front of the octagon of his rearing. Bishop Hotham's monument is in the presbytery, but a modern slab with brass inlay has been placed over his grave; the brass of Crauden's monument, with kneeling effigy, has been renewed.

THE PRESBYTERY (Early English, 1235–1252) is the most beautiful portion of the cathedral and can hardly be too much admired. "Lovelier detail was surely never wrought by the hand of man." (Fergusson.) The Builder, Bishop Hugh Northwold, coming to Ely in 1229, found here a plain Norman nave and choir. The new Gothic style was then springing to life, and the bishop soon began to build this lasting monument to his

name and the glory of the cathedral. He wisely adapted the proportions of his work to those of the lofty Norman choir then standing at the west; just as Alan, when rebuilding the Norman choir in the Decorated style, proportioned it to the Norman nave at the west and the Early English presbytery at the east; so that, throughout the long eastern limb of nine bays, the proportions are in harmony with each other, but are not quite true to the style which they represent. Among numerous features of interest, notice

1. The strong Norman piers of the early choir still standing between the choir and presbytery.

2. The bold moulding of the main arcade, enriched with dogtooth; the exquisite foliage capitals and rings, and the long, cone-shaped corbels of foliage, which seem to belong to Alan's work at the west.

3. In the triforium, the crocketed shafts; the beautiful foliation of the subordinate arches; the lavish use of Purbec, and the spandril carvings.

4. In the clerestory, the beautiful triplet of lancets, the central loftiest and stilted, and all pierced and glazed.

5. The graceful vault, with bosses, two of which represent St. Etheldreda enthroned and bearing the model of a church.

6. A series of beautiful Monuments best seen in the side aisles.

THE SOUTH CHOIR AISLE is a beautiful composition of nine bays, including the three Decorated bays of the choir with the six Early English bays of the presbytery and retrochoir, and terminating at the east in a Perpendicular chapel. Many of the choicest features of both choir and presbytery are best seen from the side aisles. Notice

1. The monument of Sir Mark Stewart, d. 1603, the effigy in plate armour under a Jacobean canopy.

2. The famous great Brass to Bishop Thomas Goodrich, d. 1554, Lord Chancellor of England, representing the bishop fully vested, bearing a Bible and the Great Seal of Edward VI.

3. The canopied tomb of Bishop de Luda, d. 1298, through which an entrance to the choir has been cut and the slab containing his brass let into the pavement.

4. The beautiful canopied tomb of John Tiptoft, Earl of Worcester, a Yorkist, beheaded in 1470, one of the finest tombs in the cathedral, containing effigies of himself and two of his three wives.

5. The tomb of Bishop Peter Gunning, d. 1684, whose memory is fragrant as the author of the beautiful prayer, "For all sorts and conditions of men."

6. A portion of the once splendid tomb of Bishop Hotham, d. 1337, removed here from the choir, having alabaster effigy and panelled sides, and once crowned by "a sumptuous branch of seven tapers."

7. St. Michael's Slab, a quaint stone memorial, possibly of Bishop Nigellus, d. 1169, carved with a figure of St. Michael, the guardian of all faithful souls.

8. The CHAPEL OF BISHOP WEST, d. 1515, occupying the east bay of this aisle, remodelled in the Perpendicular style with some Renaissance features, of very ornate appearance, being carved within and without with tracery, reliefs, and canopied niches in all the exuberance of the style of the period. The bishop, who lived in splendid state, had been a wild lad, but in his mature years developed abilities which endeared him to Sir Thomas More, Bishop Fisher, and other men of note, and was often sent on embassies for the king. His motto, "Gratia Dei sum quod sum," frequently appears in the decorations of the chapel.

Notice the beautiful iron gates, probably Flemish; the canopied niches, with their delicate vaults, thirty on the outside and two hundred more on the interior of the chapel; a series of reliefs on the west wall, the central of which seems to have represented Our Lord within an aureole; the vault, a Renaissance

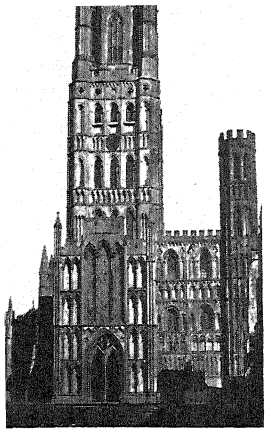
modification of a Gothic design, coloured in rose and blue; and the pendants composed of angels bearing the arms of the see, the Royal arms, and those of the bishop. Within a recess on the south side have been placed the relics of Seven great Saxons, early friends of the church, five of whom were bishops, one Archbishop Wulstan of York, and one the strong Brithnoth, earl of Northumberland.

The RETROCHOIR consists of the two eastern bays of Nothwold's Early English presbytery, and is an excellent place from which to study the exquisite detail of this notable work. The East End is a noble composition, depending for effect on grace of line rather than richness of ornament. It consists of three beautiful equal lancets, with a series of five graduated lancets above containing a modern imitation of thirteenth-century glass.

Notice here, besides several modern monuments, the high canopied tomb with effigy of Cardinal de Luxembourgh, another splendid bishop of Ely (1438–1448), "a man of great parts," having come from the archbishopric of Rouen, one of the numerous French adherents of Henry VI, who seems to have governed his diocese chiefly by deputy.

In the NORTH CHOIR AISLE, which is the architectural counterpart of the south, notice

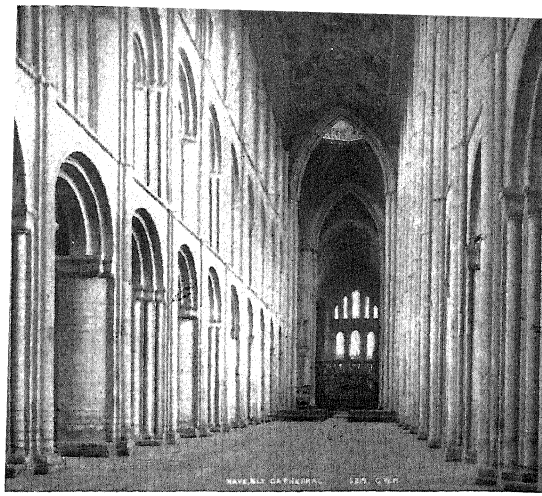
1. The ornate little Perpendicular Chapel of Bishop Alcock, d. 1500, corresponding in



ELY — WEST FRONT

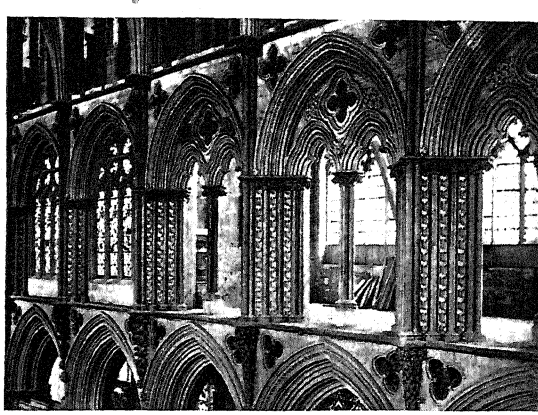
ELY — THE CHOIR

ELY — LADY CHAPEL



ELY — NAVE LOOKING EAST

2



ELY — TRIFORIUM OF PRESBYTERY

location, and in general richness of style and ornament, to that of Bishop West. This opulent founder of Jesus College, Cambridge, twice Lord Chancellor, tutor to Edward V, and highly esteemed by Henry VII, began to build his chapel in 1488, and finished it with a delicate, fan-vaulted ceiling which may well have furnished the design for that of Henry VII, which was begun in 1503. The bishop's tomb is let into the north wall, and above it rests a mutilated effigy which may possibly be his.

Notice the iron gates; the bishop's rebus, a globe and a cock, freely used in the decorations; remains of beautiful stained glass in the north and west windows, chiefly quarries, wrought with the arms of the see, suns-in-splendour, roses, saints, angels, and the bishop's rebus; also a rich and beautiful modern window at the east, filled with glass in 1900 by Lady Compton, and the late Lord Alwyn Compton, Bishop of Ely, in memory of their golden wedding, the subjects being four great bishops of Ely, Northwold, Hugh de Balsham, Hotham, and Alcock. The tiling, another gift of the same generous and beloved donors of Ely, is modelled after the original pavement of the chapel.

2. The beautiful tomb of Bishop Hugh de Northwold, d. 1254, on the north side of the presbytery of his building. He was buried

near the altar, at the feet of St. Etheldreda, being greatly beloved and deeply lamented by his monks. He gave to the church, not only the presbytery, but a noble palace, "at the same time preparing for himself a heavenly palace by almsgiving and other deeds of charity." The low altar tomb, carved from a single block of Purbec, bears a worn effigy under a recumbent canopy, the supports of which are delicately overlaid with exquisite foliage. In the niches which decorate the shafts are represented St. Etheldreda as queen and as nun; Northwold as monk and as bishop; a king, probably Henry III, and at the foot is an interesting sculpture supposed to represent The Martyrdom of St. Edmund.

3. The base of the SHRINE OF ST. ETHELDREDA, as is supposed, consisting of two stages, the lower open and the upper decorated with an arcade and crowned by a beautiful cornice and parapet. Only the north side of the original work remains. The ornaments include delicate leaf sprays, roses, and the heads of two abbesses, all once coloured and gilt.

4. The tomb of Bishop Kilkenny, d. 1256, the successor of Northwold, and the tomb resembling that of the latter but less rich.

5. The Perpendicular canopied tomb with effigy, of Bishop Redman, d. 1505, decorated

with numerous ornaments including the Emblems of the Passion and the badges of Henry VII.

6. A beautiful but mutilated Door formerly opening into a passage leading to the Lady chapel, now destroyed.

7. Some fragments of early glass in the west window.

THE LADY CHAPEL (Decorated, 1321–1349) is at Ely, located north of and parallel with the north choir aisle, the usual place of a Lady chapel at the east being here originally occupied by the shrine of St. Etheldreda. The chapel is a spacious and handsome room of five bays without aisles, which was begun by Alan of Walsinghan, but completed by the monk John of Wisbeck, with the contents of a pot of gold, which, according to the tradition, he found while digging for the foundations.

Notice the exquisitely sculptured ARCADE under the lofty windows, the chief glory of the chapel, delicately wrought of perishable clunch and now badly worn and hacked away. The elaborate projecting canopies and the spandrils are wrought with a great number of figures and subjects, chiefly taken from the traditional Life of the Virgin Mary.

THE EXTERIOR of Ely cathedral is of unusual beauty and interest, when viewed from any direction. Its sky line, dominated

by the picturesque central Octagon, is peculiarly bold and impressive, and an entire day might well be spent in studying the many prominent external features of this old church of St. Etheldreda. Walk all around it commencing at the west front, carefully noting each of its beautiful portions and recalling their history and meaning, and you will find yourself forever a lover of Ely cathedral.

In the WEST FRONT, notice

1. The great CENTRAL TOWER, its location at the west unique in English cathedrals but common in parish churches, of rich Transitional work in the lower stages and Perpendicular above, and crowned at the top by a battlemented octagon.

2. The lovely Early English Galilee Porch of Bishop Eustace, c. 1215, one of the most elegant examples of this style, as it is also one of the earliest, projecting from the base of the central tower, of beautiful and graceful design within and without.

3. The South wing or Transept, a bold and imposing structure in six stages, of Norman and Transitional work, elaborately enriched with arcades. Whether a North wing ever existed is not known, though nearly every inch of the existing masonry has been carefully studied by archæologists in the endeavour to solve this interesting problem.

On the NORTH SIDE of the cathedral, the

text "Yea the sparrow hath found a house" springs to one's lips, as he sees the bold little birds flying in and out of their stone nests in octagon, turret, and buttress, and wherever a little creature may find a home. Notice on this side

1. The grouping of the central Octagon with the old Norman transept of Abbot Simeon.

2. The Octagon itself, giving character to all external views of the church, the lower stage of stone here seen to be much larger than the upper stage of wood. Notice the almost pearly colour of the stones when seen in strong sunlight.

3. The Lady chapel, beautiful without as within, having in the west front a great window of eight lights set in the midst of a beautiful arcade and decorated with canopied niches.

4. The EAST END of the church, the beautiful façade of Northwold's Early English presbytery and retrochoir, one of the most beautiful in England, and scarcely surpassed by the East façade of Lincoln. It is built in three unequal, arcaded stages, flanked by arcaded buttresses, and the aisle ends are formed by the ornate Perpendicular chapels of Bishops West and Alcock.

The SOUTH SIDE of the cathedral, of great beauty in the distant view, appears to a

greater advantage than the north, because of its more extensive foreground. The south transept looks over into pleasant gardens of one of the canons; while the Deanery gardens come well up to the old Norman nave.

The MONASTIC BUILDINGS, once numerous and beautiful, were grouped around the sunny south side of the church, but have either disappeared or been incorporated into modern homes of the clergy. The Guest Hall, the Fair Hall, and the Old Priory Hall are now combined in the graceful Deanery; Ely Porta, the principal gate of the monastery, lies south of the Deanery, and between the two stands the lovely Decorated private chapel of Prior Crauden, built by Alan of Walsingham, for his friend the prior, "one of the most interesting and valuable Decorated remains in the kingdom." Here the saintly prior kept his nightly vigils, praying diligently for his church and his monks. Much interesting detail is found without and within the old grey chapel, in particular some early glass and a quaint tiled pavement.

EXETER

"*Lifting from the midst of our populous city grey cliffs of lovely stone into the midst of sailing birds and silent air.*" —RUSKIN.

THE cathedral church of St. Mary and St. Peter at Exeter is one of the richest examples of Decorated architecture in the kingdom; has the most beautiful series of traceried windows containing much fourteenth-century glass; the most ornate series of chapels and a pair of Norman transeptal towers which no other English cathedral can duplicate. All its ornament is peculiarly choice in design and exquisitely wrought; its proportions are gratifying; its design, harmonious; beauty and grace characterize nearly every portion of this glorious fourteenth-century cathedral.

THE ESTABLISHMENT. Exeter is a cathedral of the Old Foundation, having been served by secular canons; and a pre-Reformation cathedral as well. In 1050, the sees of Crediton and St. German's were united and the episcopal chair transferred to Exeter. From the thirteenth century to the time of Henry VIII, Exeter was one of the richest

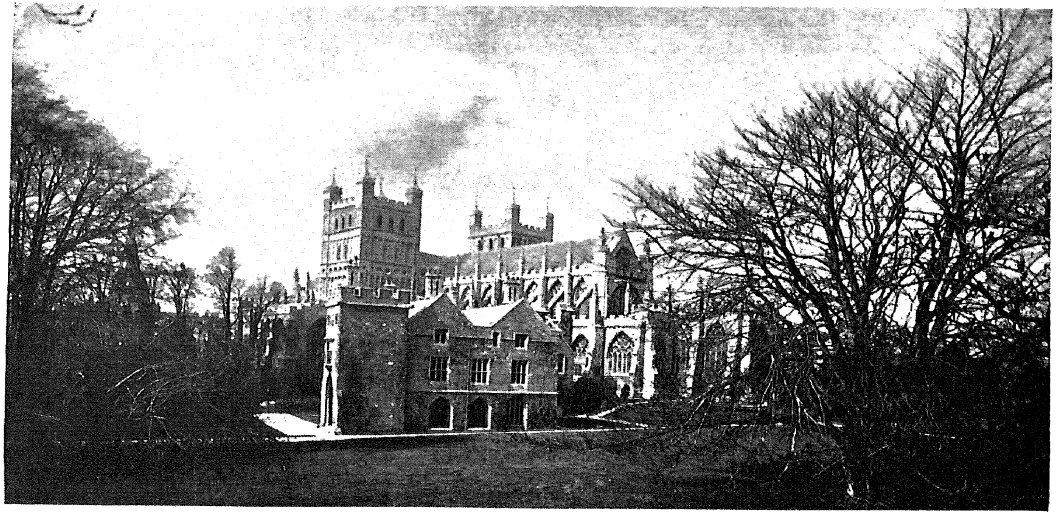
sees in England, and its bishops had fourteen well-furnished palaces and thirty-two manors, with a vast revenue.

HISTORY OF THE FABRIC. The present church is probably the third on this site; the first was a Saxon abbey church, founded by Athelstan; the second a Saxon church, built by King Canute. A Norman church, built by Bishop Warelwast, nephew and chaplain of William the Conqueror, was begun c. 1107 and completed not far from 1206; but large portions of this church were rebuilt by Bishop Peter Quivil, "the beloved Father Peter" (1280–1291), in the Early Decorated manner. The church was re-dedicated much as we see it to-day, in 1328, and its general appearance is that of a Decorated structure.

ARCHITECTURAL STYLES. The nave is Late Decorated; the main transept is Norman with Decorated features; the choir is Early Decorated; the Lady chapel, the earliest Decorated work in the church; the chapter house, Early English; the transeptal towers, Norman.

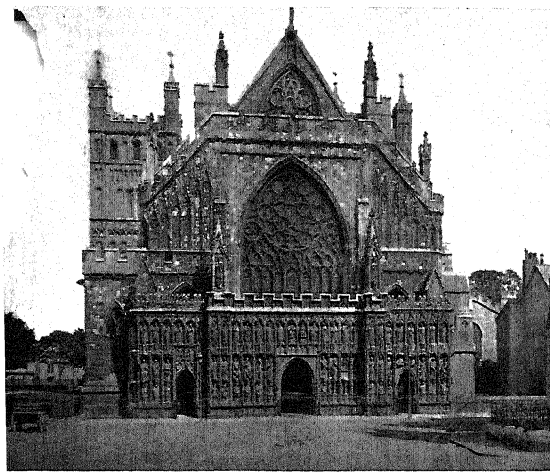
DIMENSIONS. The entire length of the church is 409 ft.; length of nave, 180 ft.; height of nave, 68 ft.; height of towers, 145 ft.

THE PLAN. The church consists of a nave of seven bays; a main transept of a single



EXETER — FROM THE BISHOP'S GARDEN

EXETER — CHOIR LOOKING EAST



EXETER — WEST FRONT WITH NORMAN TOWER

wide bay in each arm having eastern chapels; a choir of seven bays with a short transept; a retrochoir of one bay and a Lady chapel of three bays. There are thirteen chapels in the eastern limb of the church, arranged in pairs on opposite sides of the choir, the Lady chapel at the east end forming the thirteenth.

THE NAVE (Late Decorated, 1327–1369), is one of the most beautiful in Europe. The exquisite groups of its piers and the double range of its traceried windows on either side would alone raise it to a high rank. Being low and also very well-lighted, the many-ribbed vault thickly set with heavy bosses is somewhat too much in evidence. With loftier proportions the vault would seem less heavy; with narrower windows and less light, its effect would be more pleasing. Criticisms on paper, however, are soon forgotten when one sees the nave itself. If not the most beautiful nave in England, it has few rivals or superiors; assuredly it is the most beautiful *Decorated* nave, and by far the most individual of that over-rich period.

Coming to Exeter in 1327, the lordly Bishop Grandisson found in his church a beautiful Decorated choir, but a worn old nave, Norman except its eastmost bay, which Quivil had transformed in the Decorated style. With this bay as his pattern, the new bishop transformed the old

nave into its present elegant appearance. Notice

1. The diamond-shaped clusters of sixteen shafts in the main arcade, their reed-like grace suggesting a forest avenue; the shafts of three different sizes, those at the cardinal points being the largest.

2. The arch mouldings in five orders, like the shafts exhibiting beautiful effects of light and shade.

3. The cone-shaped Corbels, each supporting a group of five vaulting-shafts, carved with laurel, oak, vine, and various subjects; among the latter, notice on the North side, beginning at the east, Moses having his abnormal hands sustained by Aaron and Hur; St. Cecilia; the Black Prince; and on the South side, Our Lord in benediction; the Virgin and Child and The Coronation of the Virgin.

4. The Minstrels' Gallery on the north side, decorated with fourteen beautiful canopied niches containing figures of angels playing on musical instruments.

5. The Clerestory, perhaps the finest in England, having beautiful tracery in its wide, five-light windows.

6. St. Radegund's Chantry, curiously located in the thickness of the Norman west wall, and apparently built by Grandisson to be his own resting-place.

7. The Tracery designs of the aisle and clerestory windows, a marvellously beautiful series, unequalled in the kingdom, of the sort known as Roll tracery, both primary and secondary mouldings being decorated with a roll. No two consecutive windows have the same design, but each has its counterpart across the aisle. Every possible combination of circles, trefoils, and fleur-de-lis seems to be represented here; in the third clerestory windows from the west, the design is a variation of the fylfot.

8. The eastmost or Pattern bay, built by Quivil to support the central tower.

In the SOUTH NAVE AISLE, notice

1. The Norman stones of Warelwast's church under several of the windows.

2. A tablet to John, d. 1831, the son of Flora Macdonald (married to one of her own name), all of whose five sons were soldiers, and the oldest named for Prince Charlie.

3. The FONT, originally prepared for the baptism of Henrietta Anne, the youngest daughter of Charles I and Henrietta Maria, who was born at Exeter where the queen was in hiding from Cromwell's soldiers, in 1644, the mother soon after hastening on in pain and wretchedness. The king arrived at Exeter a few days later, and it is said, bore the child in his arms to be christened in the cathedral. The white marble bowl of the

font is carved with cherubs, and the quaint funnel-shaped wooden lid is inlaid with figures of the Apostles; while at the top, a dove looks down.

In the NORTH NAVE AISLE, notice the plain little chapel of St. Edmund at the west; and a tablet with bust to Richard Blackmore, the author of "Lorna Doone," near the west door.

The beautiful stone CHOIR SCREEN (1324), supporting the organ, is built in the form of a porch of three wide bays, crowned by a low arcade of thirteen compartments containing unimportant eighteenth-century paintings. The porch has a lierne vault and a platform for two altars remains on either side of the door.

THE MAIN TRANSEPT is a part of Warelwast's Norman church, and, as is now supposed, originally formed two great chapels at the base of the transeptal towers. Here Father Peter began his work of transforming the old church in the Decorated style. Norman arches and columns were fluted with Decorated mouldings; graceful tracery inserted in the plain windows; slender vaulting ribs replaced the heavy Norman work, and Purbec shafts and pierced balustrades were added to the walls. Yet despite these delicate additions, the old transept has a dark and contracted appearance.

In the NORTH TRANSEPT, notice the beautiful Decorated north window of seven lights lately filled with modern glass by the women of Devonshire; the projecting gallery on the east wall, called The Nuns' Gallery; the beautiful but dilapidated Sylke Chantry in the northeast angle of the transept, built by Precentor Sylke, d. 1508, whose cadaver appears under an arch in the screen with an inscription begging the boon of a prayer.

The great CLOCK on the wall of this transept dates from the time of Edward II, and has two dials, one to tell the hours and the moon's phases; while the upper dial tells the minutes. The clock strikes the hours on the Great Peter bell in the tower.

ST. PAUL'S CHAPEL, opening to the east of the transept, is named from the tower above, and contains some fine old tiles, bosses, and a piscina with credence.

THE SOUTH TRANSEPT consists of a single dark, aisleless bay, having an eastern chapel. Notice here

1. The great south window of Early Decorated design, showing the "wheel-strap" tracery which identifies the work as Quivil's.

2. The so-called tomb of Leofric, d. 1072, the first bishop after the removal of the see to Exeter, consisting of fragments of a beautiful Decorated reredos or screen, the history of which is not known.

3. The high altar tomb with restored effigy of Hugh Courtenay, the second Earl of Devonshire, d. 1377, and of his countess Margaret, who was a granddaughter of Edward I.

4. The sixteenth-century tomb with square canopy of Sir John Gilbert, d. 1580, brother of Humphrey Gilbert, and step-brother of Sir Walter Raleigh, and of his wife, with effigies, the knight being in armour.

5. A dark-worn marble slab on a traceried tomb to Bishop John the Chaunter, so-called because he served as precentor thirty years before he was advanced to the bishopric.

6. The Chapel of St. John the Baptist at the east, having Early English windows on the north and south, and bosses representing John the Baptist and The Crucifixion.

THE CHOIR of seven bays (Decorated) is of equal length with the nave; and when to these bays are added those of the retro-choir and Lady chapel, we have a beautiful eastern limb of eleven Decorated bays, enriched with traceried windows, early glass, beautiful side chapels and ornate tombs.

The great builder of the noble choir was the learned Bishop Bytton (1292–1307), once dean of Wells and a great favourite with his episcopal brethren. "He wrought at the moment when carving burst into full leaf, the June of architecture . . . the leaves as

crisp and fresh as if the dew were on them." — LETHABY. Bytton remodelled all except the eastern part of the triforium arcade, which was completed by Bishop Stapledon. Notice

1. The cone-shaped foliage Corbels, like those in the nave.

2. The early glass in several of the clerestory windows.

3. The beautiful modern STALLS, having interesting Early English Misereres.

4. The Bishop's Throne, "the stateliest cathedra in England," and the last work of the unfortunate Bishop Stapledon, d. 1326, a mass of richly carved oak, 60 ft. high, its lofty pinnacles rising well into the clerestory level. From this throne in 1688, Dr. Burnet preached a sermon in the presence of William of Orange, the bishop and dean having withdrawn from the city.

5. The rich Sedilia, another gift of the luxurious Stapledon, of graceful design, 27 ft. high, and wrought by the artist who carved the choir bosses and corbels. Notice the three carved stone heads at the back of the stalls, representing a bishop, a king, and a queen, said to be Leofric, the first bishop, and Edward the Confessor and his queen, who personally conducted the bishop to his throne at the consecration.

6. The great East Window of nine lights

containing Decorated and Perpendicular glass. Orange, amber, and the deeper tints prevail in the lower tiers; while the two upper tiers are brilliant with silver interspersed with sapphire, deep green, pale amber, and ruby. At the apex of the arch is a beautiful representation of Our Lord in glory, the robes being of deep rose and silver; in the tiers below are represented delicate angels; Abraham, Moses, and Isaiah; seven saints, including St. Sidwell bearing a scythe, the emblem of her martyrdom near the walls of Exeter, and St. Helena, grasping the true cross wrought of amber glass. In the lowest tier, the three outermost figures on either side are of the earlier glass, the figure of St. Andrew, in robes of amber and green, bearing a sapphire cross, being one of the most beautiful.

7. The worn effigy of Bishop Stapledon, Treasurer of Edward II, to whom the king gave the custody of London when he fled from his kingdom, but who was brutally murdered by the mob as he was riding to his Inn, and his body thrown into a pit.

THE CHOIR AISLES are much enriched by the beautiful traceried windows and the numerous screens of the chapels. Notice here

1. The modern open stone SCREEN between the choir and its aisle, scarcely excelled by the beautiful mediæval screens in its vicinity.

2. The BOSSES, three of which are supposed to represent Edward II, Isabella, his queen, and Roger Mortimer.

3. The old grisaille glass in the two westmost windows.

4. St. James' Chapel, called also the south choir transept, of Early English date with Decorated additions, built in three stories, having a chamber above and a crypt beneath. Notice the oak screen with its cresting of painted angels; the altar places at the east windows and the low canopied recess in the south wall, called the tomb of Leofric, having in its canopy a figure of Our Lord displaying his wounded heart.

5. Early glass in several of the aisle windows.

6. A delicate Flaxman tablet to Lieutenant-Governor John Graves Simcoe, d. 1806, an intimate friend of Andre, and the first governor-general of Upper Canada.

7. St. Saviour's or the OLDHAM CHANTRY, founded by Bishop Oldham, who also built St. George's chapel and several of the chapel screens. The walls within are covered with Perpendicular tracery, and at the east are portions of a once beautiful reredos, bearing marred reliefs of The Annunciation; the Dream of Gregory the Great; The Nativity; and The Adoration of the Magi. The canopied tomb of the bishop, d. 1519, restored

in bright colour by his college, Corpus Christi, has a great effigy which stares with wide-open eyes at all comers.

8. St. Gabriel's Chapel, at the east end of the aisle, restored by Bishop Bronescombe, d. 1280, to be his burial-place, containing his elaborate, highly-coloured monument with vested effigy, and named for his patron saint. Notice the altar slab, retaining two of its five crosses; the sedilia; the lierne vault restored in its original colour, having silver and gold crosses on a blue ground; the splendid tomb with noble effigy; the panelled wings painted with figures representing, with others, St. Paul, with the text, Canet enim Tuba et mortui resurgent incorrupti; and St. Peter with the text, Statuit Deus diem in qua est judicaturus orbem. The oldest glass to be seen in the church is in the south window of this chapel, having beautiful borders of ruby, amber, and sapphire.

The RETROCHOIR of a single bay is Transitional from the Early English, and the piers seems to be a series of experiments. Notice here two early Bible Boxes fastened to a pillar; and elaborate mural painting on the east wall.

The LADY CHAPEL of three bays, built in the Transitional period, but remodelled in the Early Decorated style, by Quivil, may

possibly occupy the site of Leofric's Saxon church. It has a lierne vault and thirty-one painted bosses; a restored reredos and rich sedilia. Notice also

1. The tomb of Bishop Peter Quivil, d. 1291, a long slab in front of the altar decorated with a floriated cross.

2. The rich Early English effigy of Simon de Apulia, d. 1223, the Italian bishop who took sides with King John against the barons.

3. The quaint low relief of Bishop Bartholomew, called Iscanus (an old name of Exeter), the oldest tomb in the church, in memory of a staunch supporter of Becket, the effigy small and narrow, with curling beard, and the early low mitre.

4. The rich Jacobean altar tomb of Sir John Doddridge, d. 1628, called "the sleepy judge," on account of his habit of listening to cases with his eyes closed; and a similar tomb to the Lady Dorothy, his wife, whose ample robe is brocaded with honey-bees, carnations, and roses, and her laces so carefully wrought that they have served as a pattern for Devonshire lace-workers.

5. The splendid tomb with effigy of Bishop Stafford, d. 1419, corresponding to that of Bronescombe and similarly magnificent.

In the NORTH CHOIR AISLE, notice

1. At the east end, the chapel of St. Mary Magdalen, corresponding to that of St.

Gabriel, its ceiling restored in blue powdered with gold and silver stars and crescents. The east window contains a kneeling figure of Bishop Stafford, with the inscription, "Sancta Maria Magdalena, intercede pro me."

2. St. George's Chapel, or the Speke Chantry, corresponding to Oldham's in the south aisle, founded as the burial-place of Sir John Speke, in 1517, rich with tracery and emblems within and without, and containing the founder's tomb.

3. St Andrew's Chapel, corresponding to the chapel of St. James in the south aisle, and like it forming a sort of choir transept, originally Transitional but remodelled in the Decorated and Perpendicular periods. The two large bays have altars in the eastern windows, and there is a chamber above.

THE EXTERIOR OF THE CATHEDRAL is picturesque and interesting, and, like the interior, abounds in beautiful detail.

The WEST FRONT is low, ornate, and lies close to the street. It is not an impressive façade, but contains many interesting features. The usual design of a pair of western towers flanking a central gable was obviously impossible in connection with the two stately Norman transeptal towers already existing. The front is built in three receding stages; the uppermost consisting of the battlemented west wall of the nave, containing a great

window, with a gable above crowned by a statue of St. Peter. The second stage consists of a low Screen, filled with canopied niches for more than one hundred figures, the screen itself curiously contrived to conceal a massive buttress probably built up against the west front to fortify some weak place. So large and so bold and so close to the street are these worn figures of saints, angels, and kings (now undergoing restoration), that they become an intimate part of the life of Exeter, and every schoolboy is familiar with their old stone faces. The third plane is formed by a platform running along the top of the screen, approached by stairs at the sides, probably for the use of musicians when distinguished guests were welcomed at the cathedral.

The Central Doorway is a deeply recessed vaulted Porch, having a Crucifixion for its central boss, and a door to St. Radegund's chantry at the side; the north and south doorways are also rich examples of the period.

THE SOUTH SIDE of the church opens at the west to a green space on which the cloister once stood, while the space south of the choir is occupied by the beautiful gardens of the bishop's palace. Notice from the cloister site

1. The bold, deeply staged buttresses under which ran the north walk of the cloister; the

flying buttresses of the second story and the double range of traceried windows.

2. The SOUTH NORMAN TRANSEPTAL TOWER, one of the almost unique pair, "at once the riddle and the glory of Exeter," which rises splendidly and substantially from the main transept, its massive grey walls worn and mellow and richly diversified by a variety of arcades and ornament. The towers were built by Warelwast, but whether they were originally transeptal; or towers of the Norman west front; or, like Gundulf's at Rochester, built for defence against the Danes, has long been an unsolved problem. Notice an old inscription on the west face of this south tower:

PRIMUS ADAM SIC PRESSIT ADAM SALVET
(DE)VS ILLUM
(Q)VI VENIT ADAMO VERE REFACTUS ADAM.

A translation of the same reads:

"The first Adam, may God save him, Adam
so whelmed with shame
That He who came to seek and save Adam,
Adam became."

3. The Chapter House on the east, having a fine traceried west window, Early English mouldings, and a good oak door, is a light, spacious, rectangular room, with a handsome panelled roof, painted and gilt. Notice

the Early English arcade under the windows; the Perpendicular second story; the noble clusters of Purbec vaulting shafts; the great East Window of seven lights containing twenty-seven panels of early glass, chiefly heraldic, and the traceried hammer beams.

The Library, now housed in this room, contains among its numerous objects of interest the Charter of the cathedral placed on the altar when Leofric was enthroned; the so-called Book of Leofric or Codex Exoniensis, a collection of Anglo-Saxon works "wrought poetry-wise," the gift of Leofric; and the Domesday Book of Devonshire and Cornwall.

The beautiful Gardens of the Bishop's palace are generously open, on request, to all reliable visitors.

The NORTH SIDE of the church can be seen in its entire extent from the public street, having a foreground of pleasant green dotted with trees and cut across by lines of gravel walk. The great Norman transeptal tower dominates the view and groups effectively with nave, choir, and transept.

The general features of this side repeat those of the south, including the wealth of traceried windows, the picturesque projecting eastern chapels, and the deep staged and pinnacled buttresses. Notice in particular the beautiful little North Porch, in two

stages, opening to the nave directly under the Minstrels' Gallery, its chalk vault having for its central boss an Agnus Dei.

The carefully kept green Close on this side covers an old burial-ground, which, for seven centuries, was the only one in town. In 1497, the treasurer of the cathedral lived in a house attached to the north tower, and here he entertained Henry VII after Perkin Warbeck's unsuccessful attack on the city. Seven trees in the churchyard were then cut down that the king might have a better view of the rebels, whom he pardoned "in hope of their reformation and future obedience."

GLOUCESTER

"I was also pleased with the Severn gliding so sweetly by the town." — EVELYN'S DIARY.

THE beautiful cathedral church of the Holy and Individed Trinity at Gloucester, stands fairly in the midst of a small but lovely green Close and raises its almost matchless grey central tower high in the cool air of southwestern England, a splendid feature in the landscape for miles around. Impressive and beautiful within, beautiful and impressive without, it holds a secure position among cathedrals of the first rank. Historical associations, not so numerous or important as at Canterbury or Winchester, yet abound at Gloucester. A flourishing Benedictine monastery stood here when William the Conqueror landed in England, and it was a place of no small prominence under the Norman kings. Here William ordered the making of the Domesday Book, and here his oldest son, heir to the throne which he lacked power to obtain, lies buried. While pre-eminently a Norman church, and as such of great architectural interest, it is

also considered the birthplace of the latest development of the Gothic style, the Perpendicular, of which it contains strikingly beautiful examples.

THE ESTABLISHMENT. Gloucester is a cathedral of the New Foundation, having been served by a Benedictine abbey, which was dissolved in 1539, and the church refounded as the seat of a bishop of a new diocese which was carved out of Worcester. The monastery, however, dates back to 681, when its foundations were laid by Wulphere, the first Christian king of Mercia, and Kyneburga became the first abbess of the double establishment for monks and nuns.

HISTORY OF THE FABRIC. An early Norman church (some say it was Saxon) preceded the present building and had an interesting history. Edward the Confessor had begun to build his church of Westminster in 1050, using the Norman style which he had learned on the Continent. The following year, he visited Gloucester and granted to Bishop Aldred of Worcester land for a new church which he was about to build at Gloucester, and which, it seems probable, was constructed in the same style as that which the Confessor was building at Westminster. The present ambulatory and triforium of the choir, and parts of the crypt, certainly resemble the chapel of the Pyx and other

portions of the early church at Westminster. The second great builder of Gloucester was Abbot Serlo (1072–1104), the Conqueror's chaplain, nearly all of whose substantial masonry stands to-day in good condition. The only substantial additions to this Norman church have been the Lady chapel, the cloister, and the central tower; but nearly all the interior of the eastern portion and the transept have been refaced with Perpendicular tracery, radically transforming their general appearance.

ARCHITECTURAL STYLES. The nave is chiefly Norman; the transept, and the choir, Norman, overlaid with Perpendicular work; the Lady chapel, Perpendicular; the cloister, chiefly Perpendicular; the chapter house, largely Norman; the Central tower and west front, Perpendicular.

DIMENSIONS. The external length of the church is 425 ft.; length of nave, 174 ft.; height of nave, 68 ft.; height of choir, 86 ft.; length of Lady chapel, 90 ft.; height, 46 ft.; height of central tower, 225 ft.

PLAN. The church consists of a nave of nine bays, the eastmost of which is occupied as a part of the choir; a choir of four bays with presbytery and ambulatory; a Lady chapel of six bays; a cloister on the north; a chapter house; and a crypt under the choir and its aisles.

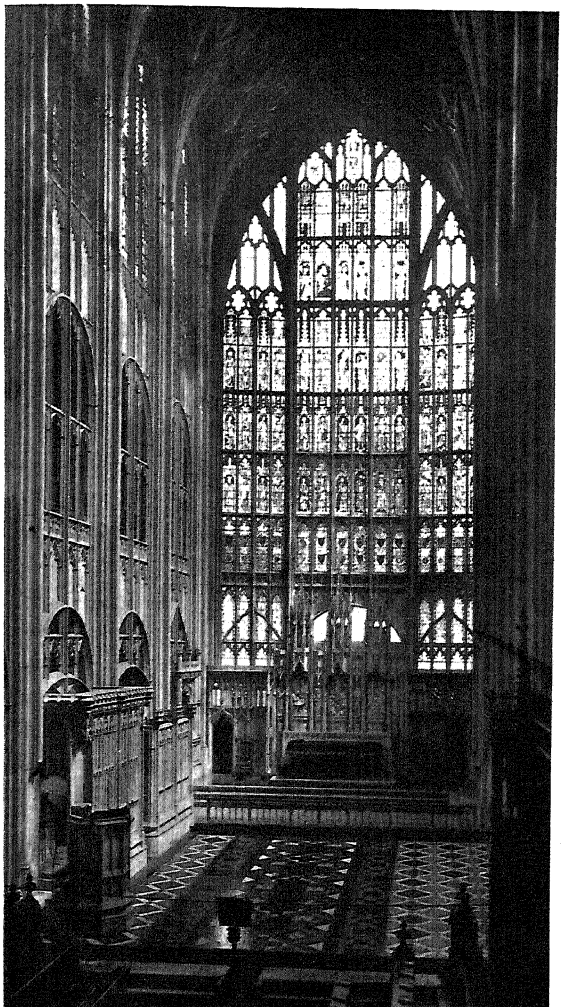
THE NAVE is impressively Norman and aged in its appearance. The lofty, massive round columns at once call for admiration, but they support arches so meagre, so ill-proportioned to their own fine height, that no beauty of design can be claimed; while the triforium, encroached upon by the unusual height of the columns, has a bare pittance of ten feet in height.

The three builders of the nave were Abbots Serlo; Thorley, who rebuilt the south aisle, c. 1318, remembered as the abbot who received to honorable burial the mutilated body of the murdered Edward II, in 1327; and Morwent, who rebuilt the two western bays in the Perpendicular style and possibly the clerestory windows. Notice

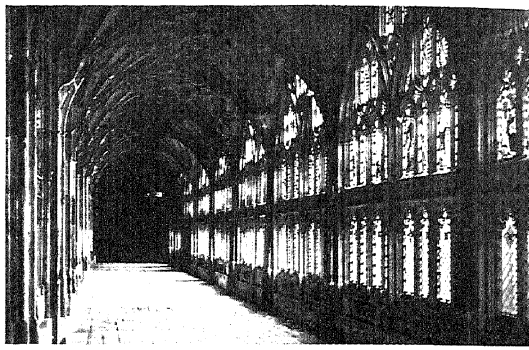
1. The two Perpendicular bays at the west, their delicate mouldings, capitals, and bases strongly contrasting with the heavy Norman architecture of the earlier work.

2. The great Norman columns of the main arcade, 30 ft. 7 in. high, and 21 ft. 7. in. in circumference, built of rubble encased in stone, some of them bearing marks of an early fire.

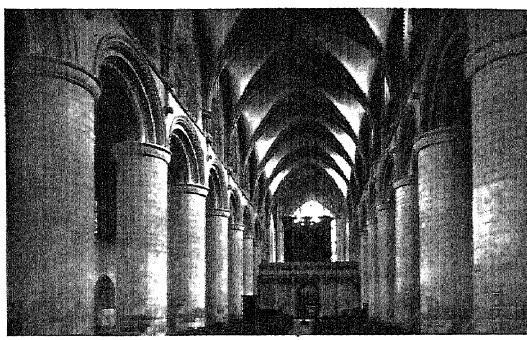
3. The low triforium of the Norman bays, but none appears in those to the west; and the lofty three-light Perpendicular windows of the clerestory in which remain many fragments of early glass, chiefly quarries and borders.



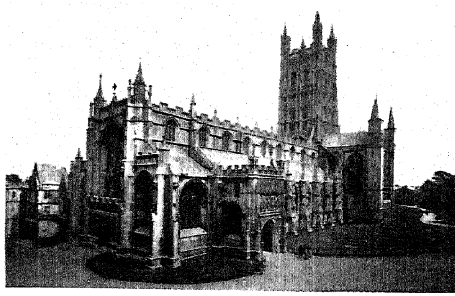
GLOUCESTER — CHOIR WITH EAST WINDOW



GLOUCESTER — CLOISTER



GLOUCESTER — NAVE LOOKING EAST



4. The simplicity of the Early English vault, wrought by the monks themselves before 1242.

5. The great west Perpendicular window of nine lights.

6. The large statue of Dr. Jenner, d. 1823, the discoverer of vaccination, who was the son of a Gloucestershire rector.

In the NORTH NAVE AISLE, notice the numerous MASONS' MARKS; the Monks' Door to the cloister at the west; the Early English Abbot's Door at the east; the quaint monument to Alderman Mackin, d. 1615, and his wife Christiana, representing the two kneeling at a prayer desk with their seven sons and six daughters on the pedestal below. There is restored Early Glass in the third window from the west, the tracery containing figures of St. John the Baptist; St. Margaret; St. Patrick, and St. Oswald. The tracery of the fifth window contains the figures of St. Thomas of Canterbury; St. Catherine; St. Dorothy; St. George and the Dragon; and St. Thomas.

The SOUTH NAVE AISLE, "one of the boldest and finest bits of Decorated work in England," was rebuilt when its Norman walls began to fail, and new windows and buttresses added, all much enriched with ball flower. The south walls, however, still bulge outward about 11 inches. Notice

1. The tablet, with demi-effigy of John Jones, d. 1630, registrar to eight successive bishops, showing the implements of his occupation.

2. The ornate tablet to Robert Raikes, a Gloucester tradesman, who began his first Sunday school as an experiment in 1781.

3. A monument attributed to Sir John and Lady Bridges, having two canopied effigies; the knight, who fought at Agincourt in 1415, wearing mixed armour and a collar of SS.; the gentle grey lady in flowing garments, having a wreath in her hair and a small collar of SS.

4. A beautiful little Chantry to Abbot Seabrooke, d. 1457, the builder of the central tower, with an alabaster effigy, richly vested. Notice the tiles bearing his motto "Fiat voluntas Domini."

The SOUTH TRANSEPT of a single bay, called St. Andrew's Aisle from its apsidal chapel of that name, is of much interest as being the place where, as is supposed, the details of the Perpendicular style were first traced out in stone by Abbot Wygmore, not far from 1330. Finding his Norman church growing old and shabby, this excellent abbot, "a great lover of artistic form," seems to have conceived and wrought out the beautiful veiling of stone which overlies these transept walls in the style which we now call the Perpendicular Gothic. The style is

not fully developed in this transept, but is better worked out in the choir and in the north transept. Notice, beside the Perpendicular features of the architecture,

1. The bold inner Flying Buttresses springing past the chapel and up through the broad triforium arch to support the central tower.

2. The carved stone PRENTICE'S BRACKET, so called, on the east wall, shaped like a mason's square, and supported by the hands of a man who is looking intently upward at a youth on the under side of the bracket shelf, traditionally said to be a memorial of the son or apprentice of John Gower, a master workman, who was killed by falling from a vault.

3. Two Doorways at the east, set in the midst of beautiful open tracery, and flights of steps, one of which leads down to the crypt, the other up to the choir aisle.

4. St. Andrew's Chapel on the east, brilliantly restored.

5. Interesting remains of St. John the Baptist's chapel between the tower piers, enclosed by oak screens and dedicated by Abbot John Browne (1510–1514) to his patron saint.

6. Numerous interesting monuments and slabs, chiefly of the sixteenth century.

THE NORTH TRANSEPT was transformed by

Perpendicular additions in the time of Abbot Horton (1368–1373), and shows a somewhat later development of its style. Notice the low stone screen which separates it from the choir; the beautiful wall tracery; the rich Perpendicular vault, and the so-called Early English Reliquary, set against the north wall, virtually a chapel of three delicately wrought bays, the history of which is not known.

St. PAUL'S CHAPEL at the east, originally a Norman apsidal chapel, has been thoroughly restored.

The small CHAPEL OF ST. ANTHONY, set in an angle against the tower pier, contains a painting of St. Anthony, with bell and pig, and of a woman in white rising from the mouth of hell to tempt him.

THE CHOIR (Norman, overlaid with Perpendicular work), once so plain and massive, is now light, delicate, and elegant in its pale stone tracery illuminated by the light from its ample clerestory windows, and from the great east window filled with old ruby, sapphire, amber, and silver glass. A lace-like stone vault overspreads this almost fragile structure. The transformation from the Norman was begun by Abbot Adam Stanton (c. 1335), who simply pared down the Norman walls and fitted into the recesses or grooves thus provided, traceried stone screens

which completely altered the general appearance of this part of the church.

The choir properly includes the eastern bay of the nave which is chiefly occupied by the organ screen; the great bay under the tower, and four eastern bays surrounded by an ambulatory. Notice

1. The veiled Norman arches of the main arcade and triforium; the Perpendicular clerestory; the beautiful lierne vault; the Norman triforium gallery, almost unique, forming an entire upper story to the aisle, as wide and as well lighted as the main choir aisle and containing numerous altars, a Whispering Gallery, and other objects of interest.

2. The beautiful Perpendicular STALLS, sixty in number, having projecting canopies, leafy cusps, and beautiful crockets and finials. Among the well-wrought Misereres, notice, on the North side, beginning at the east, (1) a collared bear in conflict with his keeper and a dog; (6) an embattled howdah, the elephant apparently carved from a Bestiary; (9) a hunter blowing his horn as he rides; and (19) Abraham offering Isaac.

3. The great EAST WINDOW of fourteen lights (c. 1340–1347 or 1350), the largest window in the world, it is claimed, the east walls of the choir having been made to curve outward in order to increase its area. Notice the exquisite beauty of the ruby and sapphire

backgrounds, and of the silver tabernacle work; and the nine horizontal rows of subjects, the central group representing The Coronation of the Virgin, with various single figures of Apostles, saints, martyrs, kings, and famous Benedictines. The window is sometimes called The Cressy or Calais Window, and was perhaps erected by Lord Bradeston, in memory of his friend, Morris Berkeley, who was slain while fighting at his side at Crecy. The golden rose of Lord Bradeston, the supposed donor, d. 1360 or 1366, is modestly placed in the lower corner of the window.

THE NORMAN AMBULATORY, or CHOIR AISLE, is one of the most interesting and least restored architectural features of the church. It is unique in England, being three full stories in height, having a wide triforium aisle above and a crypt below.

In the SOUTH AMBULATORY, of low-browed, heavy Norman design, suggesting the Confessor's work at Westminster Abbey, notice the heavy columns, the groined ceiling, and the chapels at the east, three in this aisle, three in the crypt beneath, and three in the triforium above. St. Philip's chapel at the turn of the ambulatory, consisting of the five sides of an octagon, has been restored, but retains its altar stones, piscina, and tiles.

THE LADY CHAPEL (Perpendicular) re-

placed an Early English chapel, and has well been called "a palace of glass," the wall spaces between its many windows being so small as to suggest mullions. Much of the early glass remains, though mutilated and patched. Among numerous objects of interest, notice

1. The vaulted Vestibule bay, having pendants in the ceiling; the Abbot's chapel is above.

2. The eight large side windows of five lights each, having four transoms and containing early glass in their tracery.

3. The traceried walls with niches between the windows.

4. The beautiful lierne vault with natural foliage bosses.

5. Numerous interesting TILES bearing inscriptions and emblems.

6. The mutilated Reredos of three great stone niches, hacked and disfigured, "just as high up as the pikes and swords of the stern soldiers of the Parliamentary army could reach."

7. The small, two-storied Chapels opening north and south at the second bay from the east, forming a sort of transept, of rich appearance, suggesting "gorgeous opera boxes" (Mrs. Van Rensselear). They have open traceried stone screens, vaulted ceilings, remains of altars, tiles, and old glass, and in one is a long stone singing-desk.

8. The East Window of nine lights, gleaming with lovely fifteenth-century glass, containing, it is said, the fragments of twenty or thirty windows, the colour of which is its most enjoyable feature. Note the silver glass in the two uppermost tiers; the deep ruby and fine sapphire and amber in the tracery; the remains of a Jesse in the three central lights; in the upper tier of lights figures of Our Lord, St. Simon, saints, and martyrs; and in the second tier, the Virgin and Child.

9. Various interesting monuments at the west, and old slabs in the pavement.

In the NORTH AMBULATORY, which is early Norman like the south, notice

1. Abbot Boteler's Chapel at the east, of Norman work with Perpendicular alterations, containing as its most interesting feature the tomb of ROBERT CURTHOSE, DUKE OF NORMANDY, d. 1134, the oldest son of William the Conqueror and his rightful heir, one of Gloucester's greatest treasures. The tragic story of the lovable but yielding young prince, deprived of his rights first by his brother William Rufus, and later by Henry I, and his unfortunate death after twenty-six years of captivity in Cardiff Castle, is well known. It is to be remembered, however, that his dying father called him "a proud and silly prodigal," and predicted that the

country subject to his dominion would be "truly wretched." Odericus tells us that he was brave and daring, a bold Crusader, a strong archer, and had a kind heart. He died an old man, but the graceful effigy of oak in this chapel is that of a handsome young prince, clad in armour of early date and wearing a coronet. The Mortuary Chest on which the effigy rests is of an entirely different style and date, of painted oak having panelled sides. The shields of arms in the panels, several times repaired, represent Edward the Confessor, Alexander the Great, Judas Maccabæus, Godfrey of Bouillon, Hector, Julius Cæsar, David, and King Arthur.

2. The tomb of KING OSRIC, the Woden, d. 729, erected about 1530, having an effigy in a long tunic and laced mantle with furred hood, bearing a model of the early church.

3. The rich canopied tomb of EDWARD II, murdered 1327 at Berkeley Castle near Bristol, one of the finest monuments in Europe, placed under an old Norman arch of the ambulatory. As a prince, Edward had been hospitably entertained at Gloucester by Abbot Thokey, and when his mangled body was refused burial at Bristol, at Malmesbury, and at Kingswood, Abbot Thokey received it honourably in his chariot, the whole convent attending him, and gave it sumptuous burial in this aisle. The tomb was erected by

Edward III, who provided a chantry where prayers were said for his father's soul. The weak, delicate face of the alabaster effigy is said to have been modelled from a death mask. The canopy is elaborately wrought with tabernacle work and niches, and on the north side is a bracket provided to receive the offerings of the thousands of pilgrims who visited the tomb as a shrine.

4. The tomb and chantry of Abbot Parker, or Malverne, d. 1539, enclosed within a beautiful panelled screen, the high tomb bearing an alabaster effigy, and wrought with the Emblems of the Passion, the pomegranate of Catherine of Aragon, and numerous other devices.

5. A Lector's Desk of panelled stone, at the foot of the steps leading to this aisle, from which a monk recited the story of the king's death and burial to pilgrims passing on to the tomb of Edward II.

The NORMAN CRYPT, one of the five great eastern crypts of England built before 1085, though once bright with colour, is to-day dark and forbidding. It extends under the entire eastern limb of the church exclusive of the Lady chapel, consists of a nave surrounded by an ambulatory, and has five apsidal chapels. Its outer walls are fully ten feet thick.

THE CLOISTER (Perpendicular) lies north

of the church, and is called the most beautiful in England, being lofty, ample, and delicately ornamented with traceried windows and a fan-vaulted ceiling. The ample Garth is now used as the dean's private garden.

In the EAST WALK, notice the Locutory, a vaulted passage between the transept and chapter house; and the Chapter House, having its three western bays Norman, the eastern remodelled in the Perpendicular style, and containing numerous objects of interest. It was here that William the Conqueror held that "deep speech," which led to the making of the Domesday Book; and here that Richard II met the Commons in that famous Parliament which continued for months and nearly exhausted the patience of its Gloucester entertainers, the Lords meeting in the Deanery.

In the NORTH WALK, notice the beautiful LAVATORY or washing-trough, 47 ft. long, opening to the walk by eight arches, and having a traceried vault and walls, the most beautiful of its sort in England. The Manutergia or cupboard for towels, to which each monk had a key, is on the opposite wall; and the recess where hung the dinner-bell is west of the lavatory. Notice also in this walk, some Diagrams for Games scratched on the stone benches by the hands of young novices in the long ago Middle Ages; one for "Nine

Men's Morris"; one for "Ins and Outs," and one for "Fox and Geese."

In the WEST WALK, which contained the cellarer's offices below, a handsome doorway leads to the Deanery above, once the Abbot's Lodging.

In the SOUTH WALK, notice under the windows a series of twenty CARRELS for study, two in each bay; "every one of the old monks had his carrel. . . and in every carrel was a desk to lye there bookes on." The Benedictines were required to read four hours each day.

THE EXTERIOR OF THE CATHEDRAL is majestic and beautiful, every aspect being dominated by one of the loveliest central towers in the world.

The WEST FRONT is not imposing, and lacks the towers usually expected in such a façade. The SOUTH SIDE is undoubtedly the most beautiful part of the exterior, and a south-west view which includes the south porch, the central tower, and the south transept is almost as interesting as a similar view of Canterbury, which it much resembles. Notice here

1. The South Porch of a single bay, two stories in height, having large traceried windows at the east and west, and in the canopied niches on either side of the door the figures of Osric and Serlo, each holding a model of his church.

2. The Decorated windows of the south nave aisle, enriched with 700 examples of ball-flower without, and the same number within.

3. The Perpendicular South Transept, having Norman towers flanking its south face; notice, also, the Pilgrims' Door, old and worn, ornamented with Norman billet moulding.

At the EAST END, notice the great east window, partly obscured by the deep, five-bayed Lady chapel; and the exterior of the Whispering Gallery in the triforium of the choir, connecting midway with the Abbot's chapel.

The magnificent CENTRAL TOWER is one of the famous triplets of square towers in England, including those of Canterbury and Lincoln, and is the most beautiful feature of the exterior. It rises only 225 feet from the ground, but its noble outline, its fine proportions, and its rich ornament give it high rank among central towers the world over.

THE PRECINCTS were originally enclosed by a great Norman wall, having large and small Gates. Of these there now remain the great western Gate leading into St. Mary's Square, opposite Bishop Hooper's memorial, of Early English architecture; the Palace Yard Gate, an inner gateway of the same wall, a low, vaulted, picturesque structure leading to what is now called the Palace

Yard; King Edward's Gate in the south wall, almost facing the south porch, built by Edward I, but containing few traces of the early work; and the small College Court Gate, also in the south wall, called the Cemetery Gate, nearly in line with the south transept.

The INFIRMARY ruins, consisting of six fine, bold, conspicuous Early English arches of the great Hall, lie to the northeast of the cathedral.

HEREFORD

"Here is much to admire, a good deal to learn and much to deplore." — WELBY PUGIN.

THE cathdral church of St. Mary and St. Ethelbert at Hereford, situated close to the Welsh border, is one of England's oldest and smallest cathedrals. It is not imposing externally, and within it has suffered much from modern rebuildings; yet Hereford still remains a beautiful and an interesting cathedral and a rewarding study. It has a Late Norman choir; an Early English crypt; the tombs of forty bishops; a Chained Library and the famous Mappa Mundi, one of the oldest maps in existence. Hereford cathedral has long been famous for its excellent music. Its first bishop, Putta of Rochester, d. 668, loved the ancient Gregorian tones which St. Augustine had introduced into England and zealously taught them in Hereford. To this church belongs the honour of establishing, in the eighteenth century, the THREE CHOIRS FESTIVAL, now well known wherever fine oratorio music is appreciated, in which it annually unites with the choirs of Glouces-

ter and Worcester for a week of festival music.

THE ESTABLISHMENT. Hereford is a cathedral of the Old Foundation, having been served by secular canons, and has been the seat of a bishop since 676 at least; but a British bishop of Hereford is said to have been present at the conference with St. Augustine in 601.

HISTORY OF THE FABRIC. The present church is probably the fourth on nearly the same site. The first was that which served the British bishop; the second, a stone church built, or else rebuilt, by King Offa in penitence for the murder of King Ethelbert in 793; the third was the church of blind old Bishop Athelstan, completed in the time of Edward the Confessor. The fourth, or present structure, was begun by the second Norman bishop, Robert of Lozinga, c. 1079, and completed as a Norman church by Bishop Bethune (1131–1148). The choir transept, Lady chapel, north porch, and central tower are later additions. The north transept was rebuilt in the Early English period, and the west front was renewed and re-dedicated in 1904.

ARCHITECTURAL STYLES. The nave is Norman in its lower stage, but the upper stories and vault were rebuilt in the eighteenth century; the choir, Norman with Early English

clerestory and vault; the main transept, Norman and Early English; the Lady chapel, Early English; the crypt, Early English; the Bishop's and the Vicars' cloisters, Perpendicular.

DIMENSIONS. The external length is 342 ft.; length of nave, 158 ft. 6 in.; height of nave, 64 ft.; height of central tower, 165 ft.

THE PLAN. The church is in the form of a double cross having both main and choir transepts; a nave of seven bays; a choir of four bays; a main transept of two bays in each arm with an eastern aisle; a Lady chapel of six bays at the east, with crypt beneath it; a great cloister south of the nave and a vicars' cloister at the southeast.

THE NAVE, massive, solid, even awe-inspiring though not lofty, is Norman in its main arcade, having a long line of huge round columns, which, like the Norman of Durham, suggest "endless duration." A lighter Gothic fashion obtains in the rebuilt upper stories and vault, while the delicate metal choir-screen at the east seems well-nigh frivolous by comparison with this Early Norman arcade.

The builder of the nave was probably the wise and devout Bishop Robert de Bethune (1131–1148) of a noble family in Flanders, so highly esteemed by the pope that it was a common saying that if one would win papal

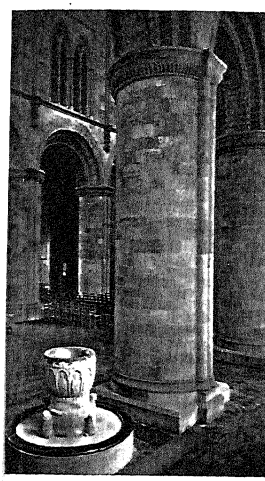
favour he must first win that of this bishop; yet withal so humble that he visited lepers and would rise from his bed at night to comfort the distressed or the dying. During the civil wars of Stephen's time, building operations at Hereford were suspended and the cathedral used as a fortress.

The nave originally consisted of eight bays, but the westmost, injured by the fall of the west tower in 1786, was never rebuilt, and Wyatt the restorer added this to his sins, that he rebuilt the triforium, clerestory, and vault, also injured at this time, in the Early English instead of the original Norman style.

Notice the ponderous, solemn circular columns of the main arcade, among the largest in the kingdom, their attached half shafts chiefly restored; the heavy round arches enriched with ornamental mouldings; the varied designs of the capitals and the graceful design of the modern Early English upper stories.

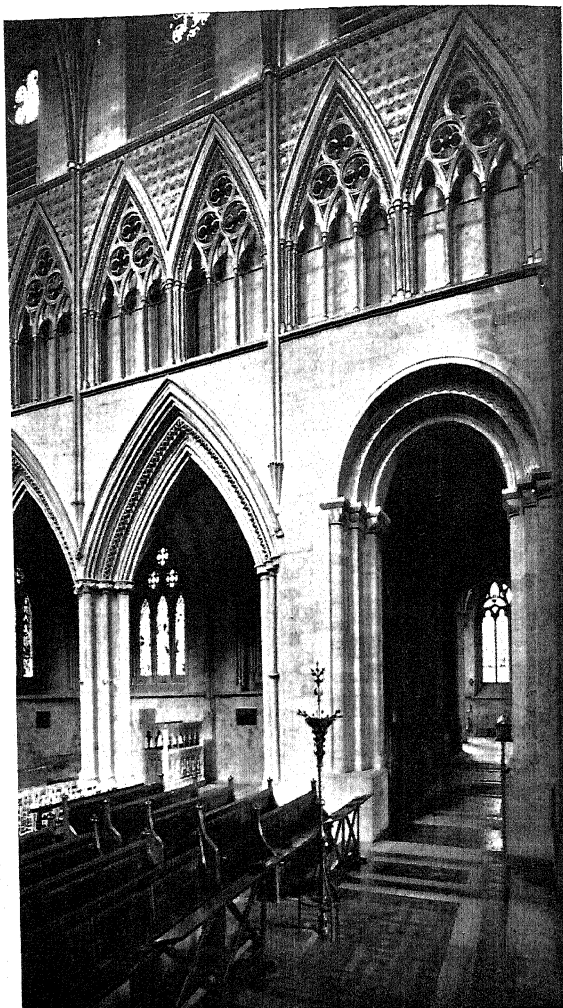
In the NORTH NAVE AISLE notice the canopied altar tomb of Bishop Booth, d. 1535, close by the entrance to the beautiful North Porch which he built. This bishop was in high favour with Henry VIII who directed him to be present at the Field of the Cloth of Gold and to be attached to the company of his "dearest wife," Catherine of Aragon, with "thirty tall personages in elegant apparel."

HEREFORD — FROM THE SOUTH EAST



HEREFORD — NAVE WITH FONT

HEREFORD — EAST ARCH OF CHOIR



HEREFORD — NORTH TRANSEPT WITH CANTILUPE'S SHRINE

The tomb and effigy with delicate features were prepared by the bishop himself.

In the SOUTH NAVE AISLE notice the Late Norman Font, injured by the fall of the tower, having a great bowl, 32 inches across, carved from a single block of marble and ornamented by an arcade containing the figures of the Twelve Apostles, each 12 inches high; and the ornate high tomb with alabaster effigy to Sir Richard Pembridge, d. 1375, a gallant Knight of the Garter of the original foundation, the effigy in mixed armour of chain and plate. Note the Garter on the left leg.

THE CENTRAL TOWER is supported by four great Norman piers and the Lantern is singularly built, having a succession of stone bars forming a grating which supports the inner structure.

THE SOUTH TRANSEPT is one of the oldest and most interesting portions of the cathedral, being Norman in its general appearance, but the south and west walls were remodelled in the Perpendicular period. Notice

1. The arch into the choir aisle, richly moulded in three Norman orders; the divided triforium arch above is enriched with chevron and the tympanum filled with hatched work.

2. The Norman East Wall, the lower and a part of the second stage being blocked up;

the lower arcade of the triforium having small arches supported by stout little columns with large capitals, almost Saxon in appearance.

3. An interesting monument with effigies to Sir Alexander Denton, and his wife, Anne Wilson, d. 1566, aet. 18. Close by the mother's knee, wrapped in a fold of her gown, is the tiny figure of a chrism child on whose cap is the small name "Anne." The knight's head rests on a tilting helm; his gauntlets are by his side.

THE NORTH TRANSEPT is one of the most beautiful portions of the interior, its light, graceful Gothic style contrasting agreeably with the dim Norman aspect of the nave and choir. Originally Norman, it was rebuilt (1250–1288) to receive the shrine of Hereford's sainted bishop, William de Cantilupe. Notice

1. The triangular arches of the main arcade, enriched with dogtooth mouldings.

2. The triforium, having the same sharp-sided arches, two in each bay, with traceried heads and beautiful diaper work in the spandrils.

3. The clerestory windows on the east side, shaped like spherical triangles but enclosing circular windows having deeply stepped sills.

4. The beautiful six-light traceried north window, one of the largest Decorated windows in this country.

THE EAST AISLE of the transept contains the rich base of the SHRINE of St. Thomas of Cantilupe, d. 1282, of whom all the virtues were affirmed. His bones, enclosed in a casket of gold and gems, long rested on this carved Purbec pedestal of two stories. The closed lower story is carved with a beautiful arcade, its spandrils wrought with laburnum, maple, and other foliage; and a series of figures of Knights Templar, of which order the bishop was Provincial Grand Master.

Notice also in this aisle a rich double Brass with effigies to Richard Delamere, d. 1435, and his wife; a fine Brass to Dean Frowcester, d. 1529, builder of a great part of the deanery, and the rich tomb of the French bishop, Peter de Aquablanca, d. 1268, erected by himself, the most sumptuous and one of the oldest monuments in the church, which, while its colour remained, must have suggested an Oriental bazaar.

THE CHOIR (Norman) consists of three dark bays, unusually rich in mouldings and hatched work, and has eighteen different sorts of capitals. It is one of the few Norman cathedral choirs remaining in England and was probably built by Bishop de Lozinga, (1079–1095), one of the most learned men of his day. The clerestory is Early English, having an arcade of four arches, the central pair much loftier than the outer arches and

the vault is of the same period. The East End of the choir is considerably restored. Its fine Norman arch is moulded in five orders, and in the midst of the arch appears a broad, richly carved spandril resting on a Norman pier, the carving of the spandril figures being modern. Notice

1. The STALLS, sixty in number, a beautiful series of the late Decorated period, having projecting ogee canopies without pinnacles. Those on the north side are the earliest and best.

2. The Misereres, of the same date as the stalls. Notice as typical of the series, on the north side beginning at the east, (1) the well-carved head of a satyr; (2) an ape in a tree and foliage supports; (5) a man bound to a horse, suggesting the Mazeppa story; (7) the pelican in her piety.

3. The Bishop's Throne, also Decorated, having three seats, and a lofty canopy with projecting arches. There is also a twelfth-century Bishop's Chair placed in the choir, one of the few of that date in England, 3 ft. 9 in. high, once painted in gold and colour.

In the SOUTH CHOIR AISLE, notice

1. The celebrated MAPPA MUNDI, of great interest as being one of the oldest known maps of the world, drawn and coloured by Richard de Bello, a prebendary of Lincoln

who was promoted to the bishopric of Hereford in 1289; but the map was apparently made at Lincoln. The stout vellum on which it is drawn measures 62 x 53, and is stretched on a framework of oak 8 feet high. The Prebendary appears in the lower left-hand corner, as a knight mounted on a spirited steed, followed by his hound, and airily waving his hand towards his proud achievement, the Map. An emperor, probably Cæsar Augustus, in the opposite angle is sending out three philosophers to measure and survey the world. The map would seem to embody all that the Lincoln prebendary could have known or heard, and very much more that he imagined, of history, legend, mythology, science, and literature.

The world is represented as a circular plane surrounded by water and resting on the tiny Pillars of Hercules. The four great centres are Jerusalem (in the centre of the map), Rome, Troy, and Babylon; the Garden of Eden is at the top, and above is represented The Last Judgment with the Virgin Mary interceding for saints rising from their graves. Noah and his wife and a lion are looking out of the Ark in friendly companionship; all sorts of strange animals appear, also men having their heads between their shoulders, and men with a single foot; a swordfish is represented as an ordinary

fish having a sword by its side; numerous Bible scenes are pictured, also the Pyramids of Egypt, many cathedrals of England, and a bit of Ireland.

2. Four Recesses containing effigies attributed to as many early bishops, belonging to a series locally known as the "Ten Brethren," probably placed here in the fourteenth or fifteenth century in pious memory of these early friends of the church by some later bishop. All the figures resemble each other in having large heads and all are fully vested.

3. The tomb with effigy of Bishop Robert de Lozinga, d. 1095, the first Norman builder, under an arch of the north side, the effigy of this friend of Wulfstan and of William the Conqueror bearing a model of his Norman church.

4. The canopied tomb of Bishop Richard Mayhew, d. 1516, the first President of Magdalen College, having a richly vested effigy and the sides of the tomb enriched with delicate figures of various saints and of the Virgin and Child.

THE CHOIR TRANSEPT occupies the site of the three Norman apses and is virtually a retrochoir of two bays built in a single story, running across the east end of the choir.

In the SOUTH CHOIR TRANSEPT notice the

Norman bases and responds; the Norman window, originally an outer window but now looking into the Lady chapel; and a quaint Brass with incised effigies to Sir Richard Delabere, d. 1513, his two wives and their twenty-one children.

THE LADY CHAPEL (Early English) is one of the finest in England, consisting of three wide bays, and is elevated above the transept by six steps, on account of the crypt beneath. Notice

1. The graceful design of the east wall, having five deeply recessed lancets with double mullions, and enriched with sunken medallions in the wall above.

2. The beautiful north and south windows containing some fragments of early glass.

3. The recessed altar tomb of Johanna de Bohun, Countess of Hereford, d. 1327, a generous supporter of this chapel; the effigy delicate and pleasing and the slender hands clasped in prayer.

4. A recessed altar tomb attributed to Humphrey de Bohun, Earl of Hereford, d. 1372, the figure in full armour with cyclas, and basinet. The upper story of the recess is ornamented by an arcade containing statues of St. Thomas de Cantilupe; Becket; The Coronation of the Virgin; St. John the Baptist, and St. Ethelbert.

5. The quaint Chantry Chapel of Bishop

Audley, d. 1524, dedicated to the Virgin Mary, shaped like the half of a decagon, the upper story probably used as an oratory, and the curious stone screen painted in narrow panels containing figures of saints and ecclesiastics.

THE CRYPT under this chapel is entered through a deep little Porch by a flight of twenty steps, and is almost the only example of a crypt built in England after the eleventh century. It was long neglected and filled with rubbish, but has now been thoroughly repaired. It consists of five unequal bays and is 50 feet long.

In the NORTH CHOIR TRANSEPT, notice the handsome but mutilated tomb of its builder, Bishop Swinefield, d. 1316, the devoted chaplain and successor of St. Thomas of Cantilupe, the effigy of which has long been missing. A once beautiful Crucifixion is carved at the back of the tomb; the inscription is the oldest in the church. In this transept also notice the matrix of a fine double Brass to Sir John Devereux, K. G., a companion of the Black Prince in Spain, and fragments of old glass in the east window.

In the NORTH CHOIR AISLE, notice

1. Five of the effigies of the Ten Brethren; the alabaster tomb of Bishop Stanbury, d. 1474, the confessor and faithful friend of Henry VI in all his troubles, who gave

the land for the Vicars' Cloister; and the Stanbury Chantry, a rich example of Early Perpendicular date, in two bays with a fan-traceried vault, containing the effigy of Bishop de Capella, d. 1127.

THE EXTERIOR OF THE CATHEDRAL contains several features of interest. The church is set in the midst of a green Close of considerable extent, at a little distance from the banks of the Wye, its external outlines pleasantly relieved by the traceried cloister with its Ladies' Arbor, and the Bishop's palace at the west.

The wholly modern WEST FRONT, dedicated in 1904, replaced a meagre eighteenth-century structure built by Wyatt after the fall of the west tower. The great west window was finished in 1902 as a memorial to Queen Victoria. The NORTH SIDE of the building does not suggest a Norman church, the nave aisles having been rebuilt in the Early Decorated period. The NORTH PORCH, or Bishop Booth's Porch, in two beautiful Perpendicular stages, is one of the most interesting features of this part of the church and forms the usual entrance to the cathedral. The upper story, which was doubtless used as a watching chamber, is approached by staircases in the angle buttresses. Notice the beautiful Perpendicular tracery of the windows in the second stage; and the vaulted

inner porch, of earlier date than the outer bay. The North Transept is an effective composition having lofty traceried windows and stout buttresses.

THE CENTRAL TOWER, built in the Decorated style, is satisfying in its design, proportions, and detail, and was probably the work of Bishop Adam de Orleton (1316–1327), the bitter enemy of Edward II. It consists of two stages with a battlement and modern pinnacles; a wooden spire was removed in 1830.

The Lady chapel, at the EAST END, though almost entirely rebuilt externally, is a beautiful composition with its rich pairs of lancet windows, heavy buttresses, and arcades.

On the SOUTH SIDE of the CHURCH, notice Bishop Audley's rich chapel projecting from the Lady chapel; the choir transept, a low building standing between the Lady chapel and the choir; and the long, shed-like extension of the VICARS' CLOISTER, projecting from the south choir transept and leading to the College of Vicars Choral or Singing Men, but only the west and a part of the south walks remain. The College, incorporated in 1396, was provided with buildings for the use of a custos and twelve vicars choral in the fifteenth century, and these were in use, and the vicars had a common table, until 1826,

when a part of the buildings were destroyed. The two-storied houses opening from what remains of the cloister are still used as residences. The most interesting feature of the cloister is the elaborately carved Oak Ceiling having its wall plates, tie beams, and rafters all richly carved with foliage, masks, arcades, arabesques, birds, flowers, and heraldic devices. A door at the west opens into a wild, secluded, overgrown garden containing the remains of a chapter house.

THE BISHOP'S CLOISTER, south of the nave, retains its east and south walks. Recently, however, the three south bays of the west walk and the four west bays of the south walk have been rebuilt and now contain the interesting cathedral library.

Notice, in the cloister, the beautiful design of the tracery; the choice little TOWER near the angle, called, with no special significance, The Ladye Arbor or Mary Loft, a picturesque feature; and the beautiful doorway to the chapter house, long since destroyed, in the east walk.

The LIBRARY contains a great number of interesting objects, including a Chained Library of 2000 volumes, all on their original shelves; an old oak Reliquary, overlaid with enamel, on which are depicted the death and burial of St. Thomas of Canterbury; a MS. copy of Wycliffe's Bible; the Anglo-Saxon

Gospels, at least 1000 years old, probably presented by Athelstan; and Caxton's Golden Legend, printed in 1483, one of about thirty-six copies in existence.

LICHFIELD

"Fitz Eustace's care
A pierced and mangeld body bare
To moated Lichfield's lofty pile:
And there, beneath the southern aisle,
A tomb, with Gothic sculpture fair,
Did long Lord Marmion's image bear."

— SCOTT.

THE cathedral church of St. Mary and St. Chad at Lichfield, situated almost exactly at the central point of England, ranks among the most beautiful of its cathedrals, though it is one of the smallest. "The Queen of Minsters," it is often called; but a little queen it must be confessed, holding its title by virtue of its exquisite proportions, graceful outlines, and elegant ornament; and owing much of its external beauty and charm to its three symmetrical spires, especially when seen across the smooth loveliness of the Minster Pool.

THE ESTABLISHMENT. Lichfield is one of the nine cathedrals of England of the Old Foundation, having been originally served by secular canons and not refounded at the

Dissolution of monasteries. The converted king Peada appointed Diuma, of Aidan's college, to be the first bishop, not of Lichfield alone but of all the great kingdom of Mercia, in 656; but Diuma seems to have been a travelling or missionary bishop having no settled episcopal residence. St. Chad, or Ceadda (669–672), was the first bishop actually established in Lichfield.

HISTORY OF THE FABRIC. Documentary evidence concerning the present and the preceding church buildings on this site is almost entirely lacking, the cathedral archives having been destroyed in the Civil War. But the following statements are usually accepted as at least approximate to the facts. The present cathedral, according to the general belief, is the third on the site; the first being an Anglo-Saxon church; the second, a Norman cathedral, the foundations of which have been discovered under the choir, c. 1088–1148; the present cathedral, chiefly Early English and Decorated, dating c. 1200–1325.

During the Civil War, Lichfield endured three sieges, suffering more than any cathedral of England, the town being one of the principal centres of the war, and the cathedral Close, the only part of the town that was fortified, naturally inviting attack. So disastrous were the injuries inflicted on the beautiful church that in 1660 the chapter

house and a vestry were the only places left with a roof to cover them. The central spire, much beautiful glass, and many images were destroyed; sixty-seven gravestones were stripped of their brasses and the stalls and desks were burned for fuel by imprisoned soldiers.

ARCHITECTURAL STYLES. The nave is late Early English or Transitional; the transept, chiefly Early English; the choir, Early English and Decorated; the Lady chapel is Decorated; the chapter house is Early English, and the central tower a seventeenth-century restoration.

DIMENSIONS. Length of the interior, 370 ft. 11 in.; length of nave, 173 ft.; height of nave, 57 ft.; length of choir, with presbytery and Lady chapel, 111 ft. 9 in.; height of central spire, c. 258 ft.; height of western spires, c. 198 ft.

THE PLAN. The cathedral consists of a nave of eight bays; a transept of two bays in each arm; a choir of six bays; a retrochoir of two bays; a Lady chapel of three bays with a polygonal apse, and a chapter house north of the choir.

THE NAVE (Early English, c. 1250), though somewhat low, is graceful and elegant in appearance, suggesting the larger and nobler beauty of Exeter nave. The first view of it invariably charms the eye, and, forgetting

to look for architectural mischances, the visitor yields himself to the spell of the beautiful arches, richly sculpured mouldings, the exquisite effects of light and shade, and the long vista which appears longer than it really is because unbroken until the eye reaches its culminating point in the far distant Lady chapel windows, rich with ruby and sapphire and gold.

The nave consists of eight bays, the westmost under the western tower being larger than the others, and is built in three stages. Notice

1. The marked CHANGE OF DIRECTION from east to west, amounting to five feet, and including six several changes corresponding to as many different building periods.

2. The proportions of the three stages, the main arcade occupying about one-half the entire height, the remaining space being divided about equally between the triforium and clerestory.

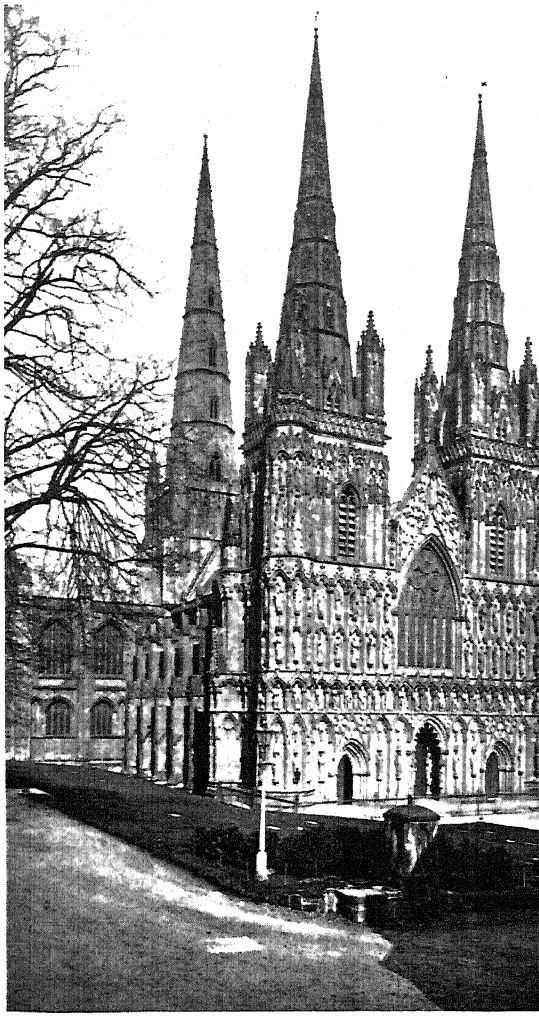
3. The beautiful lozenge-shaped clusters of shafts in the main arcade and their richly carved foliage capitals.

4. The triforium, of such size, richness, and beauty as to suggest a principal rather than a subordinate arcade; and the clerestory, having a triangular window in each bay.

5. The piers of the central tower, the eastern and western being chiefly Early

From a Photograph by the Detroit Publishing Company

LICHFIELD — THE CHOIR



LICHFIELD — WEST FRONT

English and of the same date as the choir, c. 1200. Notice that the piers have three sets of Early English rings.

THE NAVE AISLES are noticeably narrow, measuring only fifteen feet from wall to pier. In the SOUTH NAVE AISLE notice the beautiful wall arcade; the long range of traceried windows, once brilliant with early glass; the large tablet to Dean Addison, father of the poet, d. 1703, buried in the churchyard, the tablet erected by his son; and two quaint semi-effigies, the head and feet being carved but the intervening portions of the body curiously concealed by an uncarved block of stone which may represent a casket.

In the NORTH NAVE AISLE, notice a tablet to Lady Mary Wortley Montague, d. 1762, erected by Mrs. Henrietta Inge in gratitude for the benefit she had received from inoculation, which Lady Montague, a native of Lichfield, is said to have introduced into England from Turkey; also notice a tablet erected to Canon Seward, d. 1790, by the once renowned poetess of Lichfield, Miss Ann Seward, his daughter, whose own death in 1809 is also here commemorated with an inscription by Sir Walter Scott.

THE TRANSEPT (Early English) is of generous proportions, having two bays with eastern aisles in each arm. In THE SOUTH TRANSEPT, notice

1. The beautiful Windows; the lierne vault and the heavy, fungus-like bosses.

2. A tablet to Dr. Johnson, a native of Lichfield, d. 1784. The eccentric philosopher was much admired at Lichfield, but scarcely a favourite with the fastidious literary circle of that day. His connection with Lichfield did not extend to his later years. Married at 26, he opened a private school in the vicinity, but two years later went up to London with Garrick, one of his three pupils, returning thereafter only for brief visits. His father died here in 1731 and his mother in 1759, and, as is well known, the son wrote "Rasselas" to pay her funeral expenses. Both parents are buried in St. Michael's church, Lichfield, with a touching inscription by their son.

3. A bust to Garrick, d. 1779, erected by his widow, bearing Johnson's observation; "His death eclipses the gayety of nations and impoverishes the public stock of harmless pleasures." Though not a native of Lichfield, Garrick had lived here as a lad and later married the daughter of a canon of this cathedral and long resided in the city. Like Johnson, he was buried in Westminster Abbey, his early friend standing by "bathed in tears."

THE NORTH TRANSEPT, dated c. 1240, resembles the south, but its eastern aisle is

considerably larger and it retains more of its original features. The north window, a reproduction of the original five-light lancet, contains a modern Jesse tree.

THE CHOIR (Early English and Decorated) is even more rich and graceful in appearance than the nave, Decorated features predominating. Canopied niches with tall figures, elaborately traceried arches, open parapets and the exquisite colours of the Flemish glass in the eastern windows, only lightly veiled by the delicate reredos, combine to produce a beautiful interior.

Not far from the year 1200, the Norman choir was replaced by an Early English structure in two stages, the main arcade and aisles of which remain in the three western bays. All the eastern part was rebuilt in the Decorated style, early in the fourteenth century, while the clerestory and front arch mouldings of the other three bays were also rebuilt to bring them into harmony with the new work.

The choir consists of six bays having a retro-choir of two bays. Notice

1. The Early English main arcade of the three western bays with the outer Decorated arch mouldings.

2. The third pair of piers standing at the junction of the Early English and the Decorated work, carrying an arch of the

former to the west, and of the latter to the east.

3. The beautiful canopied NICHES with figures between the arches of the western bays, containing modern statues.

4. The three eastern bays of the richest Decorated design.

5. The clerestory, Decorated throughout, its window jambs enriched with lovely tracery, and a traceried parapet of the same design running at the foot of the arcade.

6. The Stalls and Bishop's Throne, modern and of considerable interest because wrought by the son of "Seth Bede," a well-known architect and builder of the vicinity, a cousin of George Eliot.

7. The SEDILIA, of beautiful tabernacle work, originally part of a stone screen behind the altar.

In the SOUTH CHOIR AISLE, notice

1. A medallion tablet to Charles Darwin's grandfather, Dr. Erasmus Darwin, d. 1802, and his young wife Mary, "dear Polly," buried in the Close. Dr. Darwin was a prominent member of the literary circle for which Lichfield was long famous.

2. A quaint, restored monument bearing the curious effigy of a knight in armour, but naked to the waist, attributed to Sir John Stanley of Pipe, d. 1515. Stukeley describes the effigy as that of a certain Captain Stanley,

a valiant man who challenged any man to fight him, not excepting the king; for which insolence the king ordered him to be stripped naked to the waist and to go so until he should repent of that rash challenge; but later the king forgave him.

3. The CONSISTORY COURT, called also the SACRISTY, opening south from this aisle, one of the oldest portions of the church, the lower room being of Early English date. From a gallery over the door the relics of St. Chad were exhibited to pilgrims in the aisle below.

4. THE CHAPEL OF ST. CHAD, occupying the room above, lately handsomely restored, stood roofless for many years after the Siege. Notice the fine windows and the Aumbrey in which it is supposed the head of the saint was preserved.

In the Eastern or Decorated bays of this SOUTH CHOIR AISLE, notice

1. The beautiful wall arcade under the broad traceried windows.

2. The place of the Shrine of St. Chad between the piers of the two eastern bays.

3. The canopies over the modern monument to Dean Howard, belonging, like those of the Sedilia, to the old choir screen.

4. The famous monument by Chantry of THE SLEEPING CHILDREN, representing the two young daughters of Prebendary Robinson,

Marianne and Ellen Jane, clasped in each other's arms, the youngest holding a handful of snowdrops. This monument, exhibited at the Academy in 1817, is said to have established the sculptor's fame.

5. The East Window, containing some fragments of the rich Flemish glass brought here from Liege, the greater part of which is to be seen in the Lady chapel beyond.

6. The place of Lord Marmion's tomb, so-called. The monument of Ralph, Lord Basset, d. 1390, which once stood in this aisle, is probably that described by Scott as the monument of his hero.

The west bay of the RETROCHOIR is like the east bays of the choir; and its east bay is probably part of Langton's work in connection with the Lady chapel beyond.

THE LADY CHAPEL (Early English and Decorated) is almost unique in design, its three bays terminating in an apse of three compartments, and of very rich appearance on account of its abundance of sparkling glass, and an elaborately carved wall arcade.

THE WINDOWS, nine in number, are filled with beautiful Flemish glass which was originally wrought for the noble Cistercian Abbey of Herkenrode, in Belgium, one of the most magnificent establishments in the Low Countries, occupied by twenty-five nuns, all of noble family. From their splendid revenues,

the nuns rebuilt their church in the sixteenth century and filled its windows with the richest glass that could be procured. When Liege was captured by the French, the glass was removed for safety and ultimately came into the possession of Lichfield cathedral. There were 340 pieces in all. The glass in the westmost window on either side of the chapel belongs to a somewhat later period. The colouring is powerful, harmonious, and brilliant; the grouping and drawing are Italian; the work in general is arranged to be viewed at rather close range. Only the briefest mention of the subjects is here possible. Notice

The westmost window on the south side (not of the Herkenrode glass), representing The Deathbed of the Virgin, and, in the canopy above, The Expulsion from Eden with The Coronation of the Virgin.

The second window is of the nuns' glass, is rich in architectural ornament, and contains in its four compartments, Pilate delivering Jesus to be crucified, Crucifixion scenes, and The Entombment.

In the third window are represented The Incredulity of Thomas, The Descent of the Holy Spirit, and The Day of Judgment.

In the fourth, of three compartments, Christ washing the Disciples' feet, Christ's Entry into Jerusalem, the Greeks "who

would see Jesus," and in the background, The Agony in the Garden, and The Arrest.

The seventh window shows various nobles of Herkenrode, each kneeling at an altar and each supported by his patron saint; also the abbess of the monastery, probably Matilda of the Herkenrode family, with two of her nuns, adoring the Virgin and Child.

In the NORTH CHOIR AISLE, notice the Flemish glass in the east window, representing St. Christopher and the Christ Child; the wall arcade carvings; the graceful entrance Porch and the Early English Vestibule of the Chapter house, the latter in two stages, similar to that of York, enriched with corbels, a beautiful arcade, and bold bosses.

THE EARLY ENGLISH CHAPTER HOUSE has a double doorway exquisitely carved, the figure of Our Lord appearing at the head within an aureole. The chapter house is in two stories and octagonal, but the north and south sides are twice as long as the remaining six equal sides. Notice the central column set round with ten detached shafts having foliage capitals; the cone-shaped corbels of foliage supporting the vaulting shafts; the arcade of forty-nine seats for the chapter, decorated with dogtooth, and heads so carefully carved as to suggest portraits; also the very graceful foliage capitals.

THE LIBRARY above the chapter room

contains many interesting objects, among which may be named a portrait of Dean Addison, father of the poet; The Gospel of St. Chad, probably of the late eighth century, written on strong thick vellum, perhaps by the saint himself; and a copy of South's Sermons, annotated and used by Dr. Johnson when he was preparing his Dictionary, the words he selected for use being underlined. His penmanship in the marginal notes is characteristically coarse, hasty, careless, and marked by frequent erasures.

THE EXTERIOR OF THE CATHEDRAL is beautiful from every point of view, its three graceful spires, "The Ladies of the Vale," grouping with fine effect from all sides of the building. Yet Lichfield has been so thoroughly restored, without and within, that we seem to be looking upon a fresh modern structure instead of a mediæval church. The CLOSE is not ample, but it is fair and fresh and green; it was once walled in and provided with a moat on three sides, the south side being sufficiently defended by the Pool.

THE EARLY ENGLISH WEST FRONT (restored) is considered one of the best in England, the design being graceful and harmonious, and the ornament rich and consistent. It consists of a central gable flanked by two broad towers having rich and lofty

spires. Nearly every available space is occupied by canopied niches or tracery. Notice

1. The deeply recessed Central Doorway, its inner arch nine-foiled, having side niches for the figures of Patriarchs. The large canopied figures in the jambs represent St. John, St. Mary Magdalene, St. Paul, and St. Mary the wife of Cleopas. A figure of the Virgin and Child appears in the central shaft, and in the tympanum of the great arch Our Lord is represented with extended arms, treading down a serpent.

2. The South Doorway, recessed in five orders, three of which are carved with foliage and with figures of early bishops, popes, and saints; the corbel heads being two figures, one blinded, representing The Law; the other, with unveiled face, representing The Gospel.

3. The North Doorway, much like the south, containing the figures of those early kings, princes, and princesses who favoured the introduction of Christianity into England. The corbels of the main arch represent Night and Morning.

4. THE ARCADES, four in number, which occupy the entire main portion of the façade, containing richly canopied niches with modern figures, highly decorative in appearance. Five only of the original statues remain and these are on the northwest tower, in the

upper tier. Many were destroyed in the Civil War; others were thrown down by order of an old dean in 1810 "who fancied that they nodded to him as he entered the church."

5. The beautiful WEST TOWERS AND SPIRES, of fine proportions and graceful design, their stones richly softened by time to a soft, dark greyish red wrought with the green web of the lichen. While the west front was begun c. 1275, the towers were not completed until the middle or later years of the following century. Each tower consists of a single square story having an outer octagonal staircase turret; a large window in each face; a beautiful traceried parapet and angle pinnacles.

THE SPIRES are pyramidal and divided by string-courses into six compartments, each provided with windows, the entire spire being open from base to summit. They are about 195 ft. high, the south or Jesus Tower being a trifle the highest.

THE ROOF, now low-pitched and of slate, was formerly high and encased in lead which was torn off to make bullets during the Siege. Over 2000 shots of great ordnance and 1500 grenadoes were discharged against the roof and spire.

THE SOUTH SIDE of the church was also under heavy fire during the Siege and is much restored. The EAST END is formed

by the Lady chapel with its lofty, narrow windows filled with Flemish glass. The heavy buttresses necessary to support the walls, weakened by the insertion of so many windows, are decorated with the figures of sixteen holy women of the Bible bearing emblems; the same number of rooks' nests appear, at this writing, in the tree close by.

The NORTH SIDE of the church contains much interesting detail. Walking eastward from the west front, note the west tower, crowded with ball-flower ornament; the exquisitely wrought North Doorway, containing in the tympanum of the divided arch a restored figure of St. Anne, and in the tympanum of the great porch, Our Lord in glory with censing angels.

THE CENTRAL TOWER AND SPIRE, well seen from the north terrace walk, date only from the seventeenth-century restoration, the original structure having furnished an excellent mark for the artillery during the Siege.

LINCOLN

"Brave, pleasant riding to Lincoln, an old confused town, very long, uneven, steep, and ragged." — EVELYN'S DIARY.

THE cathedral church of St. Mary at Lincoln stands second to none in England for beauty and charm, though in ecclesiastical importance it ranks below Canterbury, York, and Winchester. Its location on a bold hill-top; the picturesque variety of its architecture; the exquisite beauty of its colouring within and without; its store of rich mediæval glass and of noble monuments, all unite to make Lincoln's claim one of the first importance.

THE ESTABLISHMENT. Lincoln is a cathedral of the Old Foundation, having been served by secular clergy from the first; it is also a pre-Reformation cathedral, having a history of eight centuries.

HISTORY OF THE FABRIC. The present structure may be called the second on the site, nearly every portion of the original Norman church having been replaced by later work. Its first builder was a certain small and swarthy almoner of Fècamp named

Remigius, who, when Duke William set out to conquer England, provided him a ship and twenty armed men, with the understanding that when the Duke held all England in his grasp he should drop out a rich bishopric for the little almoner; and in process of time he dropped out the bishopric which was then seated at Dorchester but soon after was removed to Lincoln. Here Remy purchased ground on the summit of a high hill, and here, not far from 1072–1092, he built a church to "the Virgin of virgins," interesting portions of which may be seen to-day in the west front and in the west bay of the nave. In 1185 a great earthquake shattered this Norman church, to which Remy's successors had made considerable additions.

The second great builder was Bishop Hugh of Avalon, called St. Hugh, who in 1186 came to England from his quiet cell in the Grande Chartreuse, where he had hoped to end his days. Seeing the shattered condition of his church, the bishop at once began to prepare for a new building, labouring on for six years, sometimes even carrying the hod with his own hands. Very great interest attaches to this work of St. Hugh because it is often said to be the first known example of the pointed architecture free from Norman influence, in any country; and countless discussions have raged for centuries, and are still raging, over

this claim. Bishop Hugh lived to complete his choir, with the choir transept and a part of the nave transept. The glorious Angel Choir or presbytery was finished in 1280, and the cloister soon followed. The towers and chapels were added in the Early Decorated and Perpendicular periods.

ARCHITECTURAL STYLES. The cathedral is chiefly of the Early English style, but of different periods. Parts of the west front and of the nave are Norman; the nave, chiefly Early English; the main transept, Early English; the choir and its transept, the earliest Early English; the Angel Choir, Transitional between Early English and Decorated; the Galilee and chapter house, Early English; the central tower, Early English and Decorated; the western towers, Norman and Late Decorated; and the cloister, chiefly Decorated.

DIMENSIONS. The length of the interior is 482 ft.; length of nave, 252 ft.; height of nave, 82 ft.; length of choir with presbytery, 230 ft.; height of choir, 74 ft.; height of central tower, 271 ft.; height of western towers, 200 ft.

THE PLAN. The church is in the form of a double or patriarchal cross, having both a nave and a choir transept, and also a western transept; a nave of seven bays; an eastern arm of nine bays; a main transept of three wide bays in each arm; a choir transept of

two bays in each arm, and a cloister with chapter house north of the choir.

THE NAVE (Early English, c. 1200–1253) is a graceful and beautiful composition, though its main arches are too wide for perfect symmetry and the vault is undeniably low. It is probably in the main the work of Bishop Hugh of Wells, but was begun before his time, and completed by the learned Grossteste. Notice

1. The graceful Early English features, including foliage capitals, and the free use of Purbec with light stone; the interesting design of the triforium; the unusual height of the clerestory and the picturesque irregularity of details throughout the nave and the church. Try to find two bays that are alike.

2. In the West Bay or Transept, under the west towers, a part of a Norman triforium arch and a window of the Norman clerestory of Remigius' church, the latter on a range with the present triforium. The west window is Perpendicular, originally a Jesse, the stone work by Bishop Alnwick, d. 1449, whose grave is in the pavement beneath. The fragments of beautiful early glass remaining in this window, especially in the tracery, should be carefully studied. There are TWO CHAPELS under the tower on each side: St. Hugh's or the Ringer's Chapel on the south, and opening from it, to the east, The Consistory

LINCOLN

LINCOLN — DETAIL OF SOUTH DOORWAY

LINCOLN — THE LINCOLN IMP

LINCOLN — SOUTH PORCH

LINCOLN — TYMPANUM OF SOUTH DOORWAY

Court, once the chapel of the Holy Trinity; and St. Mary Magdalene's Chapel, now used as a coal cellar, on the north, and the Morning Chapel to the east of it. In the latter, notice the central Purbec shaft shaped to imitate a cluster; the fine bosses and the low stone screen.

THE NAVE AISLES have a beautiful Wall Arcade under the windows, and the lancets are filled with a good imitation of early glass, the borders of which are especially well designed.

In the SOUTH NAVE AISLE, notice the Norman Font, wrought of a single block of black porphyry, probably from Tournai in Belgium, where this same sort of stone is quarried to-day. The square basin, supported by a heavy cylindrical drum, is carved with griffins in pairs and threes, symbolic of baptism. Six similar fonts are found in England and many on the Continent. One at the Convent of the Black Sisters at Mons is inscribed, "Lambertus de Tournai me fecit," Tournai being a centre of ecclesiastical art in the Middle Ages.

In the NORTH NAVE AISLE, notice the so-called Stone of Remigius, d. 1092, found in the cloister and placed near the spot where this early bishop was buried. The curious interlacing design suggests the fragment of a Jesse Tree, one medallion containing the figure of David.

THE MAIN TRANSEPT (Early English in part by St. Hugh) is ample and well-built, but not beautiful, its width being too great for its height, the pillars heavy and the vaulting-shafts light. It contains some wondrously beautiful early glass and a series of interesting chapels, and is notable as being, probably, the last work of Bishop Hugh of Avalon, who laid its foundations and lived to complete one bay on either side. Hugh's successor, William of Blois (1203–1206), finished the transept, and not improbably Hugh of Wells had a hand in it. In the north and south walls gleams the lovely glass of the two great Rose windows, the south, looking towards the palace, called the Bishop's Eye; and the north, looking to the deanery, the Dean's Eye.

In the SOUTH TRANSEPT, notice

1. Fragments of the rich shrine of Bishop de Dalderby, d. 1320, once an altar tomb supported on massive silver pillars and enriched with diamonds and rubies.

2. The great fourteenth-century Rose Window, 42 ft. in diameter, set in an arch which is surrounded by open tracery, its beautiful glass not *in situ* but collected from various parts of the church, and having a strength, purity, and brilliancy rarely excelled. The ruby is especially brilliant and gem-like, and the abundant amber adds the effect of sun-

shine. Though not one entire picture can be traced among these fragments, yet the colour effect is entrancing.

3. The four tall, plain Lancet windows below the Rose, containing Early English glass in which sapphire predominates, the borders being chiefly grisaille. Notice in the westmost lancet the rich shaded blue grounds and the narrow silvery borders. In the second lancet, a wide grisaille border is set with rounds of ruby and sapphire; on one panel, the daughter of Herodias is pictured, dancing before Herod in the mediæval fashion called tumbling, her hands on the ground and her red-stockinged feet aloft in the air. The third window has a grisaille border, and contains a scene from the life of St. Nicholas; also Our Lord enthroned bearing a soul in a napkin.

4. The three EASTERN CHAPELS in this aisle, having beautiful carved screens. The north chapel dedicated to St. Edward the Martyr, better known as The Works Chantry, was endowed for the souls of deceased benefactors of the church, having the beautiful Wall Arcade of St. Hugh, and over the door the inscription, OREMUS PRO BENEFACTORIBUS ISTIUS ECCLESIÆ. The middle chapel is supposed to contain the last work of St. Hugh, that to the south being much plainer.

5. Slabs in the pavement to various early bishops, including one to the learned Robert Grossteste, d. 1254.

THE CHOIR SCREEN of light stone in the Early Decorated style once carried the Great Rood, and has four richly canopied niches for figures. The DOORWAYS to the choir aisles from the transept are beautiful examples of late Early English work recessed in five orders.

In the Lantern, notice the fine proportions of the four great supporting arches; Grossteste's trellis work in the spandrils; the massive piers of stone and Purbec, each consisting of twenty-four graceful banded shafts; and the elaborate tracery of the vault.

In the NORTH TRANSEPT, notice

1. The Early English Rose Window, the Dean's Eye, the only window of its sort and period in England which contains its original glass. Of the exceeding beauty and richness of this window it is difficult to speak with reserve. Each of the pierced openings in the stone framework of the rose is framed by a hollow moulding set with delicate ornaments, and from the depths of these recesses the brilliant ruby and sapphire, amber and emerald gleam out like variegated stars on a dark night. The glass is pot metal, owing little of its beauty to stain or paint; blues are prominent, the lighter shades being used in

the draperies and details, and the darker in the backgrounds.

The Subject of the window is The Church on Earth and the Church in Heaven. The central quatrefoil contains a figure of Our Lord in the midst of the Blessed; several panels represent Resurrection scenes; in the outer circle notice a youthful figure of Christ seated on a rainbow, the stigmata being represented.

2. The Five small Lancet Windows below the Rose, sometimes called The Five Little Sisters, containing some beautiful grisaille of early date but not *in situ*. The Two Lancets below, one on either side of the Dean's door, contain fragmentary glass of much beauty, that to the west having five figures of angels in branches of foliage.

THE CHOIR (Early English, c. 1192–1200) is the oldest considerable portion of the church, and, as has been said, one of the very earliest examples known of the pure Early English style. Great beauty cannot be claimed for the design. It was built by Bishop Hugh or St. Hugh, who had come from the Norman Grande Chartreuse, his architect being Geoffrey of Noyon, in which city exists a very early Gothic church.

The choir, including the presbytery and the crossing bay, consists of seven bays and has a transept. Only a few of its

many interesting features can be noticed here.

1. In the choir proper, the broad arches, of Norman rather than Early English proportions; the various examples of early thirteenth-century details; the triforium, of richer and better work than the main arcade, indicating a more settled plan on the part of the builders and having plate tracery of different designs. This arcade was weakened by the fall of the tower, and was repaired in clumsy fashion, especially on the south side. The clerestory is built in two planes.

2. The beautiful Perpendicular Stalls, the gift of the Treasurer, John of Welburne (1350–1380), and often called the finest stalls in the kingdom. So delicately are they carved with fine ornament and dainty spirelets that one almost forgets that they are of material substance and compares them with the window traceries of the frost or the hidden side of the brook's "ice-roof." They rise 24 feet from the pavement, and the rear stalls are inscribed with the name of the endowment and the first line of that part of the Psalter which the incumbent of the stall was expected to recite daily.

3. The Litany Desk, in the midst of the choir, having its position permanently indicated by the inscription in the pavement, "Cantate Hic."

The Four young Choristers in black robes faced with grey, who head the choral procession, are called The Four Chanters, or the Burghersh Chanters, and are either the four best soloists or the four senior boys of the choir. They wear the short choral cope over the surplice, and represent to-day the four chaplains who were attached to the Works Chantry in the south transept.

4. The Iron Gates to the choir aisles, of early workmanship, not unlikely as old as the choir itself.

5. The Lectern and the Bishop's Throne, of seventeenth and eighteenth century work respectively.

THE PRESBYTERY consists of the two westmost bays of the famous ANGEL CHOIR, the remaining three bays forming the retrochoir. The architectural features of this part of the church are best studied from the retrochoir. Notice in the Presbytery

1. The Easter Sepulchre, on the north side, of peculiar interest as being the only one remaining in an English cathedral to-day, and here, as often, connected with a tomb. The Sepulchre consists of a rich Decorated arcade of six arches crowned by a crocketed gable, the oak leaf crockets being curiously voluted as if shaken by the wind, or else trembling with awe of that which the sepulchre contained. A quaint relief on the

base shows the sleeping Roman soldiers in the early chain armour of England.

2. The tomb of Catherine Swynford, d. 1403, the third wife of John of Gaunt, Earl of Lincoln, and that of her daughter, Joan, Countess of Westmorland, the daughter's tomb at the foot of her mother's. The two ladies owe their burial in this place of honour to the fact that they were mother and sister of Henry Beaufort, Bishop of Lincoln and of Winchester. The Lady Catherine is said to have been born in Lincoln, and here married to John of Gaunt, residing in the town for many years thereafter. She is the direct ancestress, through Henry VII, of the present Royal Family of England; her sister was married to the poet Chaucer; and her daughter Cicely was the mother of Edward IV and of Richard III. The monuments are now plain and defaced, but once bore rich brasses.

In the SOUTH CHOIR AISLE, notice the beautiful double wall arcade of St. Hugh; the Shrine of Little St. Hugh, consisting of a mutilated base and a part of a rich canopy of the shrine of a little Lincoln boy, who, according to a very doubtful tradition, was crucified by the Jews in 1255, his body thrown into a well, taken out by the cathedral canons and placed in a costly shrine as the body of a martyr.

THE SOUTH CHOIR TRANSEPT of St. Hugh's church is lofty and beautiful in design and detail. It has apsidal chapels at the east, and on the west a large Canons' Vestry; on the south, and next to the choir aisles, is a choice little Vestry, known as The Choristers' Vestry, doubtless long in use by Lincoln choir boys. A low, conveniently set Lavatory trough runs along the north wall, having at the back a beautiful wall of carved stone diaper work all cunningly wrought with small flowers, animals, birds in their nests and birds flying, placed low for the convenience of children's eyes. Notice also, in this transept, the beautiful crocketed piers at the entrance to the choir.

THE ANGEL CHOIR (Transitional from the Early English, 1255–80), "one of the loveliest of man's works," consists of five bays with aisles, the three eastmost bays forming the retrochoir while the westmost bays are used for a presbytery. Built between the late Early English and the Decorated periods, it combines the most beautiful features of each and is delicately rich and charming in design and in ornament. It was constructed to receive the golden shrine of St. Hugh, and is named from the thirty great stone angels or groups which are carved in the triforium spandrils. Notice

1. The wide arches of the main arcade,

permitting a generous view of the noble aisles.

2. The diamond-shaped clusters of piers, showing rich effects of light and shade, in two designs: one having columns of cream stone alternating with Purbec, the other having eight round columns of Purbec, and in both the bases, rings, abaci, and capitals are of Purbec. The Early English foliage capitals are exuberant and Decorated in feeling.

3. The long, cone-shaped Corbels supporting the vaulting-shafts, and at the base of each, a small figure; one of these, the famous Imp of Lincoln, sits cheerfully at the foot of the second corbel from the east on the north side.

4. The triforium, exceedingly rich, each bay being subdivided and every part richly ornamented. Note the crocketed columns.

THE ANGELS appear in three groups or single figures in the spandrils of each bay, but not all the figures are angels, nor are all of them beautiful, though the effect is highly decorative. In fact, if studied separately, they are most disappointing, and their equals may be found in almost any modern cemetery. They appear in a variety of attitudes; several are singing or playing on musical instruments; their large wings seem to be an integral part of the wall itself, rather than

of the figures (King David with his harp, for instance, would hardly be represented with a pair of wings, as here). Too much time should not be given to these overrated carvings; the architecture itself is a far more satisfying study.

Two groups on each side of the aisle may be described as typical of the series. In the westmost bay on the North side, the central group represents The Expulsion from Eden, and angels on either side bear the Emblems of the Passion. The second bay on the same side has in the centre a figure of St. Michael weighing a soul and smiling as if satisfied with the result; on his right is an angel censing; on his left, Our Lord, crowned with thorns, holds out his hand and discloses his wounded side to Adam and Eve in the west bay, while a small angel on the right offers a soul. On the South side, in the westmost bay, are represented the Virgin and Child, and an acolyte censing; on the right, a grave angel enthroned holds up a napkin which contains a soul in prayer; on the left, an angel points to an inscription in a book.

5. The East window of eight lights, having a richly moulded arch and crocketed columns, filled with an excellent imitation of the medallion windows of the thirteenth century, the grounds being chiefly blue, the colour of a church dedicated to the Virgin.

6. The place of the Shrine of St. Hugh, once the central object of this part of the cathedral and that for which the Angel Choir was built. The chest was covered with gold and set with pearls and other precious stones, and stood, it is supposed, on the site of the northmost of the four tombs now at the back of the high altar. It was visited by hundreds of pilgrims who made here rich and numerous offerings.

7. The tomb of Queen Eleanor, the Spanish bride of Edward I, who died near Lincoln, in 1291, and a portion of her body was here entombed. The original monument was destroyed by Cromwell's soldiers; but an excellent imitation of it, with a reproduction of the bronze effigy of the queen on her tomb at Westminster Abbey, has been placed here.

8. The group of three Burghersh tombs, in memory of an early bishop of Lincoln, his father and his elder brother, originally enclosed within a rich chantry founded by the bishop's brother. Nearly all the delicate carvings of these tombs have either been mutilated or destroyed, not, it is said, by Cromwell's soldiers, but by small boys, who, a century ago, were permitted to climb over and break off the lovely ornaments.

In the SOUTH AISLE OF THE ANGEL CHOIR, notice

1. The East window, containing mutilated

but still beautiful medallions of sparkling early glass, set in early grisaille. Among the fragments notice, in the lower panel at the left, Thomas à Becket, attended by an angel, presenting himself at the gates of heaven, bearing, on a red cushion, the crown of his severed head as his passport of admission. In the central light notice a fragment of an Annunciation; and in the tracery, a delicate Perpendicular panel representing one of the Labours of the Year, and inscribed, "Mars." In the south light, notice an exquisite picture of the Ark on the Waters, and the silvery head of Noah, as he leans out to welcome a silver dove bearing a leaf.

2. The Perpendicular Chantry of Bishop John Russell, d. 1494, having a panelled oak ceiling, altar steps, a rich stone bracket to the right of the altar, and an excellent modern series of quarry windows with beautiful borders.

3. The Chantry of Bishop Longland, d. 1547, Henry VIII's confessor, somewhat richer than that of Bishop Russell. Notice over the door the punning inscription, Longa Terra Mensura Eius Domine Dedit, a quotation from the book of Job in the Vulgate; but the Royal arms before Dominus cause it to be rendered, "Great are my domains, their bounds were appointed by Henry VIII." The tomb is set between the aisle and chapel;

the room, now used as a music library, has an altar step, a series of beautiful niches forming a reredos, a cornice of vine and fruit, and a dark panelled ceiling with pendent bosses.

In the NORTH CHOIR AISLE, notice

1. The rich Perpendicular Tomb and Chantry of Bishop Fleming, d. 1431, founder of Lincoln College, Oxford, with effigy and cadaver beneath.

2. The beautiful modern canopied tomb of Bishop Wordsworth, d. 1885, nephew of the poet, whose hymns (especially "O day of rest and gladness") are familiar in the churches of Christendom.

3. The beautiful fragments of early Glass in the east window, with two delicate Perpendicular panels in the tracery representing the Labours of April and July; also the modern St. Hugh's Window, the second from the east, gift of the Dean and Mrs. Gladstone Wickham, in 1900, on the anniversary of the death of Bishop Hugh, representing various scenes from his life.

The NORTH CHOIR TRANSEPT, the beautiful work of St. Hugh, like the south, has eastern chapels, in the northmost of which the body of St. Hugh rested until the completion of his shrine in the Angel Choir. The western chapel in this transept, called The Dean's or The Apothecaries Chapel,

contains two series of pointed recesses which may have been Dispensary Cupboards. Note the quaint oak door with its wide hinges; the old oak shutters and the graceful foliage capitals in the double arcade on the north wall.

The graceful little VESTIBULE, which leads from this transept to the Cloister, is lighted by tall lancets under which runs an arcade rich with dogtooth, foliage stops to the hood mouldings, and foliage capitals. The vault has very fine stone bosses, the western one having in the centre a little stone wreath, a device often seen in this cathedral and in Durham.

THE CLOISTER (Decorated) contains three of its original beautiful walks, but the north walk was rebuilt in the seventeenth century. Notice

1. The Bosses, of varied and unusual designs, one series representing the Labours of the Year.

2. The Chapter House in the east walk, a beautiful decagonal chamber, sixty feet in diameter and forty-two feet high, having a noble central column of stone, and Purbec shafts, twice ringed, with foliage capitals. The Bosses are numerous and delicately undercut; the wall arcade is richly carved; a foliage bracket on the east face of the central column once contained a figure of the

Virgin; the corbels are of foliage. In this chapter house Parliaments were held, "while Parliaments were migratory," by the three Edwards; here, in 1310, the Knights Templar of the North had their trial; and here, after the Dissolution of Monasteries, did the leaders of the Pilgrimage of Grace meet to consider how they might restore the frightened monks and nuns to their old homes. Robert Aske, brave but fated (for how should a man dare to contend with Henry VIII?), sat at the head of the council and not long after paid for his audacity with his life.

In the SOUTH WALK, notice the incised slab of Richard Gainsborough, employed on the Eleanor Crosses, d. 1300, and thought by some to have been the architect of the Angel Choir. The incised effigy is represented under a rich canopy and by its side is a carpenter's square. The inscription states that Richard Gainsborough was "olym, cementarius istius ecclesiæ."

In the NORTH WALK now stands the worn figure of the Swineherd of Stow (who gave a peck of silver pennies to the cathedral), once crowning a pinnacle of the west front, but replaced by a modern copy.

THE LIBRARY is approached by stairs at the northwest angle of the cloister. It was partly destroyed by fire in 1609, and all but the central portion (which is now used as a

vestibule) was rebuilt in 1789. Among the interesting objects remaining here are the original copy of the Magna Charta, sent by King John to each cathedral, the most perfect of the four now in existence; a copy of the Vulgate given to the library c. 1186, by Archdeacon Nicholas; six Caxtons, including The Game of Chess, 1474; the sapphire ring of Grossteste and a bronze statuette of Minerva, found in the Close, of Roman date.

THE EXTERIOR OF THE CHURCH is interesting, picturesque, and beautiful.

THE WEST FRONT consists of five distinct portions, each representing a different period of architecture, viz.:

1. The Five great Early Norman Arches, of which three, including the central, are lofty and contain later Norman doorways; while the two lesser, one on either side of the central door, enclose shallow niches. These five arches are of great interest as being a part of the few remains of the first Norman cathedral of Bishop Remigius, and are set in a section of Norman wall about one hundred feet across.

2. The Three rich Late Norman Doorways which pierce the central arches, built by Bishop Alexander (1123–1148). Note the great variety of mouldings in these doorways, including the not common beak's head moulding. The supporting columns and the abaci

of the central door are covered with carvings, the interlaced foliage designs of which enframe small animals and birds.

3. The Early English Arcading, in which the Norman work is snugly set, built by the learned Bishop Grossteste (1235–1253) and bearing his peculiar sign manual in the stone lattice work around the windows and the foliage knots at the apex of the arches. This great wall was built around the small Norman front in order to strengthen it and repair the damages inflicted by the earthquake of 1185. It extends considerably beyond the real walls of the church, and is rightly called a sham, and a very monotonous sham; yet it is, by its very dulness, a fine foil to the strong Norman work which it reinforces.

4. The Decorated Parapet with its row of eleven sculptured kings, directly above the central door, the gift of Treasurer Welburne, c. 1370.

5. The Perpendicular Window of five lights over the central door, together with the upper portions of the western towers, the latest work in the façade.

THE EARLY SCULPTURES, consisting of Twelve Groups of stone reliefs placed at irregular intervals across the front, are of early date, and their history is at present unknown. Not improbably they belong to an earlier period even than the early Norman

work, having many points in common with the Saxon panels at Chichester. The subjects are Scriptural, and their order, beginning with the most northerly group, is as follows: The Torments of Hell; Christ entering the jaws of Hell to deliver faithful souls; the Communion of Saints; Christ bearing saints in a sheet; The Supper at Emmaus; angels welcoming a dying saint, and the devil tormenting the lost; The Expulsion from Eden; The Curse of Man; two subjects, Hannah and the child Samuel, and Samuel declaring the judgment of God to Eli; Our Lord teaching a disciple; Building the Ark; Daniel in the Lions' Den; Within the Ark; Leaving the Ark; God communing with Noah.

THE SOUTH SIDE. Standing nearly opposite to the south face of the main transept, notice

1. How the false Early English portion of the arcading of the west front extends beyond and above the body of the church, forming a sham wall.

2. The ornate Norman gable of Bishop Alexander lying against the south face of the southwest tower.

3. The projection of the Ringer's Chapel at the base of the south tower; also the Consistory Court to the east of it, with its sharply pointed gable of three lancets, and above, "the devil looking over Lincoln."

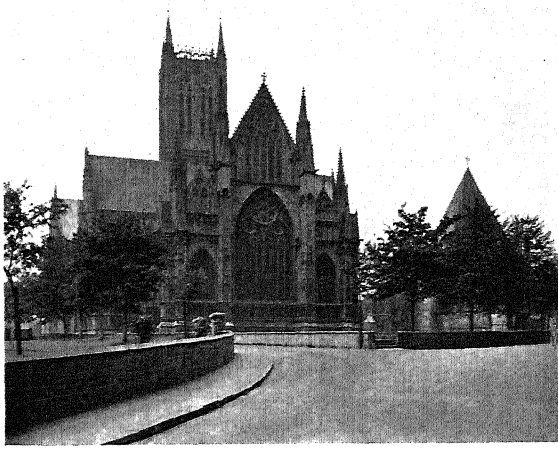
4. The beautiful Galilee Porch (Early English), curiously placed against the west face of the south transept, cruciform in shape, two stories in height, the lower story open, arcaded within and profusely enriched with dogtooth moulding, "a cavern of crystals."

5. The South Wall of the Angel Choir, equally beautiful without and within, its ornate appearance a strong contrast to the simple lines of St. Hugh's choir to the west.

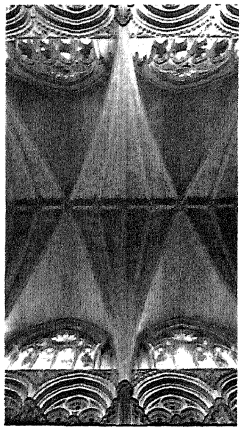
6. The Southeast or Bishop's Porch, a very beautiful carved double doorway admitting to the Angel Choir, lavishly enriched with sculpture after the French manner. Notice the canopied arcade which lines the walls; the niche for a statue of the Virgin in the central shaft; the five-foiled arches of the doors, richly cusped; the representation of The Last Judgment at the head of the arch, and a relief of The Nativity on the north wall.

The CENTRAL TOWER is one of the most beautiful in the world, its only rival in England being, possibly, the Bell Harry Tower of Canterbury. The Norman tower of Remigius fell c. 1239, and the practical Bishop Grossteste soon began to rebuild it in the Early English manner; but the upper and richer portions are the work of Bishop John de Dalderby, who completed the tower and a wooden spire in 1311. The spire, however,

LINCOLN — ST. HUGH'S CHOIR LOOKING WEST

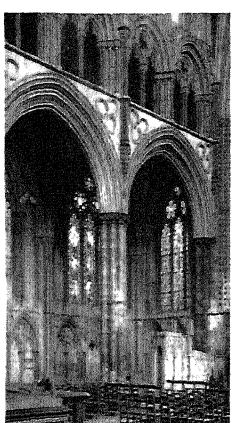


LINCOLN — EAST END, WITH CHAPTER HOUSE



LINCOLN — VAULTING
ANGEL CHOIR

LINCOLN — DETAIL OF
ANGEL CHOIR



LINCOLN — EAST BAYS OF ANGEL
CHOIR

LINCOLN — BURGHERSH
TOMB WITH SHRINE

fell in 1548. Beauty of proportion; beauty of design; beauty of detail and beauty of harmony with the two lesser western towers, all these belong to the glorious central tower of Lincoln, and it contains some of the richest bells in the kingdom. Whoever has heard their lovely notes in the muffled, cool, rimy air of an English December morning, in the brilliant sunshine of June, or in the calm moonlight of the waning summer, must confess that sweeter, blither sounds rarely fall on the human ear. And the visitor who has lingered in their atmosphere for months, misses for many a long day thereafter, when he has turned away to the busier haunts of men, the ideally sweet chorale of these Lincoln bells.

THE EAST END of the church is the lovely east façade of the Angel Choir, and is, without doubt, the most beautiful eastern façade in England and the finest part of the exterior. In proportion, in design, in ornament; when grouped with the conical roof of the chapter house beyond or with the varied beauties of the southeast, and dominated by the central tower, it is alike charming, and forms a picture of rare architectural loveliness. The fine slope of verdant green turf falling away to the east and south, in gentle and gracious curves, forms a beautiful if not extended setting to this noble façade.

The Chapter House (c. 1220–1223) has a bold and effective exterior, a lofty pyramidal lead roof and many strong buttresses. The Tennyson Memorial statue, representing the poet in his long cloak with hat in hand, stands near by, recalling his birth at the Somersby Rectory, near Lincoln.

The NORTH SIDE of the cathedral is imperfectly seen on account of the deanery and other houses with their gardens which cluster about it. From within the cloister a fine view of the Central Tower and the north nave wall may be obtained.

The MINSTER YARD, in which the cathedral stands, was enclosed by a wall with gates, by license of Edward I, and was fortified by battlemented towers thirty-five years later. The Two Gates which remain are the EXCHEQUER GATE, on the west, the principal entrance to-day, but its outer portion was pulled down in 1880; and the POTTERGATE Arch, to the southeast.

LIVERPOOL

THE diocese of Liverpool was founded by Queen Victoria in 1880, and a large and magnificent cathedral, designed by G. G. Scott (grandson of Sir G. G. Scott), is being erected on a fine, open close of St. James Mount. The length of the cathedral is to be 584 ft., thus exceeding the length of any other English cathedral; and the height, 116 ft., is greater than that of any vault in England. The central towers will be 275 ft. high, and the area of the church 90,000 sq. ft., exceeding even that of York. The foundation stone was laid in 1904 by the King and Queen. The long axis of the church is to the north and south, the transepts lying east and west, and having towers, as at Exeter. There is to be an eastern transept, a large apsidal Lady chapel continuing the south choir aisle, and a noble chapter house of four bays, now nearly completed.

Pending the erection of this imposing cathedral, the bishop's throne has been set up in the parish church of St. Peter's, an uninteresting Renaissance church completed in 1704, which was built by assessment under the act

of William III. The plan is rectangular, and to the east is a chancel, and at the west a large tower. The oak reredos and altar are handsomely carved; the marble font at which Gladstone, a native of Liverpool, was baptized, dates from 1702; the monuments include one to William Lawley, of Staffordshire, d. 1791, who served under the Duke of Cumberland in the Rebellion of 1745; and a fine modern monument to Bishop Ryle, the first and much-beloved bishop, d. 1900. The most interesting feature of the exterior is the west tower which is crowned by a steeple 108 ft. high, the upper part octagonal, having pinnacles representing flaming urns. The four doors of the church are of four different designs, and the tradition is that the London architect sent down four drawings from which a selection was to be made; but for some reason the builder used all, two on the north and two on the south.

ST. PAUL'S — LONDON

"St. Paul's, like St. Peter's, testifies of the genius of a man, not of the spirit of humanity awed before the divine. Neither grew as Gothic churches grew; both were ordered to be built after the plans of the most skilful architects of their time and race, and both are monuments to civilizations which had outlived mystery."

— HOWELLS.

THE cathedral church of London, dedicated to St. Paul, is usually spoken of by the name of its patron saint, and not, as other cathedrals, by the name of its diocese. St. Paul's stands, ecclesiastically, as the foremost church of London; yet its architectural beauties and historical associations are completely eclipsed by those of Westminster Abbey. The structure is the newest of the older cathedral churches, dating only from the period following the Great Fire of 1666, though the see is one of the very oldest, dating from 604. It was built in the style of the English Renaissance, while all other important cathedrals of England are Gothic. Its predecessor, Old St. Paul's, had a long Gothic history and

many interesting antiquities. The church to-day speaks a new language to the student of cathedral architecture in England; and its interior is rich with modern mosaics and sculpture and heavy with dull monuments, chiefly cenotaphs.

THE ESTABLISHMENT. St. Paul's is a cathedral of the Old Foundation, administered from the first by secular canons, and a very old pre-Reformation cathedral as well. Says Bede: "In the year of Our Lord 604, Augustine, Archbishop of Britain, consecrated two bishops, viz., Mellitus and Justus, Mellitus to preach to the province of the East Saxons; their metropolis is the city of London. . . . And when the province also received the word by the preaching of Mellitus, King Ethelbert built the church of St. Paul in the city of London, where he and his successors should have their episcopal seat."

HISTORY OF THE FABRIC. The present building is the third cathedral on the site. The first was a plain Saxon church, built not far from 607; the second, a Norman church, begun in 1087, consecrated in 1240, and its spire completed in 1315. This was added to and rebuilt in the years following, until the entire structure was considerably larger than any other cathedral of England, its entire length being 586 ft., and its central spire 489 ft. from the ground.

The Great Fire which broke out in September, 1666, pushed its way steadily westward and consumed all buildings within a half mile of the river so far as The Temple, including St. Paul's and nearly all of the hundred churches in the city. More than 13,000 houses and 400 streets were destroyed. The roof of St. Paul's and the body of the choir fell with a terrific crash down into the crypt, and the largest church in England became a mass of smoking ruins.

The New St. Paul's, as the present church was long called, was begun in 1675, two years being required to clear away the burned area and prepare the site for new foundations. The choir was opened for service in December, 1697, and the last stone of the lantern was placed in 1710, the architect being the famous Sir Christopher Wren.

The ARCHITECTURAL STYLE is Renaissance, and in particular, Palladian, representing the closing phases of the Italian Renaissance as understood by Sir Christopher Wren and Inigo Jones.

DIMENSIONS. The length of the church, exclusive of the steps, is 515 ft.; length of nave with porch, 223 ft.; height of the central aisle, 89 ft.; diameter of the dome at the crossing, 107 ft.; height of west towers, 221 ft.; height of dome with lantern, from the pavement, 365 ft.

THE PLAN. The church is in the form of a Latin cross, having a semicircular apse or tribune at the east and semicircular porticoes at the transept ends; a deep transeptal prolongation at the west, containing chapels; a great dome at the crossing, buttressed at the inner angles by four square "bastion-like adjuncts," containing vestries; two flanking towers at the west and a great crypt, the largest in England, extending under the entire church.

THE NAVE, broad, spacious, stately, and imposing, is regular and orderly in its design but cold and unimpressive as an expression of religious sentiment. It consists of four large bays with aisles, and a fifth compartment or intercolumniation at the east. The main aisle is built in three stages, thus combining the Gothic plan of main arcade, triforium, and clerestory with Renaissance construction and detail. The clerestory walls are not seen in exterior views of the church, their entire height being masked by a high curtain wall which runs from east to west at the distance of the side aisle's breadth from the main building. Notice

1. Some points of difference from the Gothic style, including the great size of piers and arches; the prevalence of horizontal rather than perpendicular lines; the wide soffits and shallow arch mouldings; and the

small number of bays into which the great length of the aisle is divided.

2. The massive Piers supporting the great round arches, each pier strengthened and ornamented on its east and west faces by coupled Composite pilasters separated by narrow panelling; and on the main aisle face by lofty Corinthian pilasters, above which rise two low orders, one above the other.

3. The Vault, which is neither Gothic nor Renaissance. A great rounded transverse arch separates the bays and springs from an abutment pier over each pilaster. Between these round arches pendentives gather over from their springing points, and at their extreme height receive the cornice, above which rises a lofty spherical cupola. The pendentives themselves are built of sound brick stuccoed with cockle-shell lime, as are the circular sections, and were so arranged to receive further ornament.

4. The West Bay, virtually a transept, including in its construction the two great chapels on either side, and also the west portico with the space under the west towers. It is nearly square in plan and an architectural composition of much dignity and beauty, the portico opening into the nave by a majestic arch, vaulted within, having massive doors and, on either side, fluted pilas-

ters; an open gallery runs above the entablature on three sides of the bay.

5. The West Window over the central door, of Munich glass, representing The Conversion and the Restoration to Sight of St. Paul.

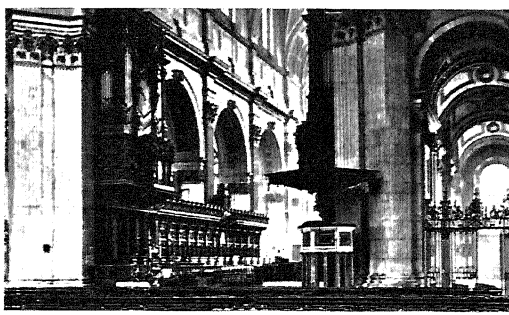
6. The Chapels, one on each side of the west bay, aureole-shaped, having a tribune at each end. The Morning Chapel on the north, now reserved for private devotions, has rich decorations of mosaics, fresco, and marbles which are but dimly seen in the smoky atmosphere which pervades the entire church. The Chapel of the Order of St. George and St. Michael on the south is used as a Consistory Court and a Baptistery.

7. The West Portico includes the space under the western towers. In its southern bay is the famous Geometrical Staircase which gives access to the triforium, of ninety beautiful marble steps let into the wall, each step measuring nearly six feet on its outer edge.

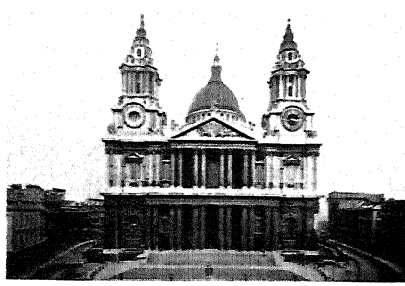
The main aisle of Old St. Paul's was long known as Paul's Walk, and degenerated into a fashionable promenade. From eleven to twelve and from three to six the Gentry, Lords and Commons, and men of all trades and professions came here, "some to discuss of business and others of Newes," to engage servants, and to see the fashions.

The NAVE AISLES are spacious, well

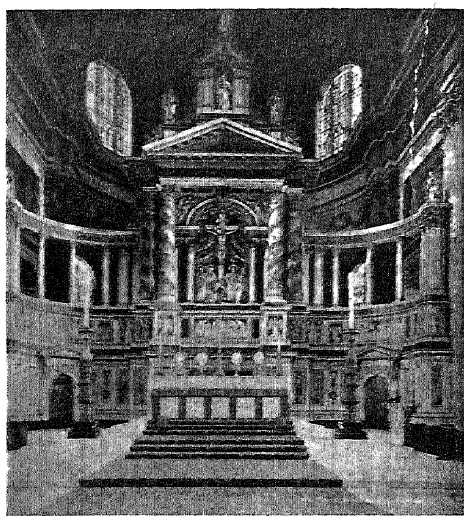
LONDON (ST. PAUL'S) — FROM SOUTHWARK



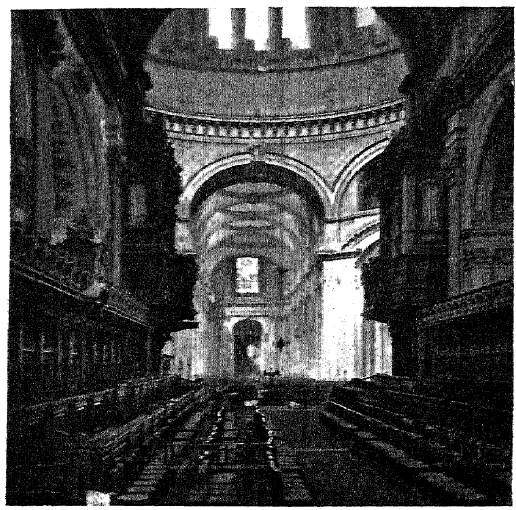
LONDON — CHOIR AND AISLE



LONDON — WEST FRONT



LONDON (ST. PAUL'S) — THE ALTAR



lighted, and lofty. Their windows are curiously placed in segmental recesses flanked at the sides by broad concave piers decorated with panels and bearing an entablature which supports the window arch, and were possibly intended for side chapels.

THE MONUMENTS in these aisles and throughout the church are numerous, inartistic, and incongruous, and with few exceptions do not commend themselves to the taste of to-day. Very many are simply complimentary to distinguished men whose bodies rest elsewhere.

In the NORTH NAVE AISLE, notice

1. The monument to Sir Frederick Leighton, d. 1896, containing a small reproduction of his famous sculpture, The Sluggard.

2. The lofty equestrian monument of the Duke of Wellington, d. 1852, buried in the crypt. The effigy shows an aged, kindly face; bronze groups ornament the tomb, representing Virtue overcoming Vice; and Truth plucking out the tongue of Calumny.

3. The monument of Major-General Gordon, "Chinese Gordon," d. 1886, whose poor dismembered body is "somewhere dead in the waste Soudan," one of the most frequently visited monuments in the church. The bronze effigy rests on a black marble slab; palms and immortelles are always lying

at the side; and many are the fresh flowers dropped here by the loving hands of pilgrims.

4. The beautiful monument to William Lamb, Viscount Melbourne, d. 1846, Prime Minister for eight years, including the first four of Queen Victoria's reign; also to his brother Frederick, consisting of a great black marble door cut into the aisle wall, representing the gates of death, guarded on either side by a tall white angel.

In the SOUTH NAVE AISLE the monuments are chiefly to military and naval heroes.

THE DOME is the most interesting and characteristic feature of the church. It rests primarily on eight great piers of the same design as the great Order of the nave, forming unequal spaces, those opening to the principal aisles being 40 feet across; while the alternate bays measure but 26 feet; but as at Ely, the arches of the story above are equal. Notice, in the dome,

1. The open balustrade called the Whispering Gallery, supported on gilt consoles, running above the eight great arches. Above this is a wide podium or continuous basement which receives the second Order immediately under the dome, having its periphery divided into eight sections of three pierced and glazed intercolumniations, the sections separated by a wall space containing a niche with a statue.

This pedestal order, as it is called, inclines inward as it rises.

2. The Inner Dome, the only one of the three domes visible within, built of brick, plastered, and painted with scenes from the Life of St. Paul.

3. The Mosaics which decorate the cupolas of the four lesser arches of the main arcade, representing The Crucifixion, The Entombment, The Resurrection, and The Ascension.

4. The Mosaics in the pendentives of the eight great arches, representing the four Major Prophets and the four Evangelists, the figures of St. Matthew and St. John from designs by Watts. The grounds are of gold; the colours dim and rich; the figures colossal, as their elevated position demands.

5. The eight keystones of the main arches containing panels carved in relief by Caius Gabriel Cibber, father of the poet.

6. The statue of Dr. Johnson, d. 1784, buried in Westminster Abbey, one of four similar statues standing at the four angle piers of the dome. "Among the most frequent communicants at the altar of the cathedral might be seen a man whose ungainly gestures and contortions of countenance evinced his profound awe, reverence, and satisfaction at that awful mystery; this was Samuel Johnson, who, on all great festivals, wandered up from his humble lodgings

at Bolt Court." The large statue, erected through the urgency of his great friend, Sir Joshua Reynolds, represents the philosopher's great muscular body draped in a toga, as he stands in profound meditation near the choir in which he loved to worship. The anatomy of the figure would fail to win the admiration even of Boswell.

The other three of these statues at the angle piers are to Sir Joshua Reynolds, d. 1792, whose friends were so numerous that ninety-one carriages and the entire Academy followed him to the grave; Sir William Jones, d. 1794, the great Oriental scholar, and John Howard the philanthropist, d. 1790.

THE TRANSEPT is short, broad, and lofty, consisting of a single bay and a wide intercolumniation which helps to support the dome, having east and west aisles, and terminating at the north and south in a semicircular apse. An elaborate interior portico is found in each transept arm. In the North Transept notice monuments to Sir William Napier, d. 1860, the historian of the Peninsular War in which he commanded a regiment; to Henry Hallam, d. 1859, the historian of the Middle Ages; to Sir John Stainer, d. 1898, the celebrated composer and organist of St. Paul's; and to Sir Arthur Sullivan, d. 1900, a bronze portrait medallion.

In the South Transept, notice

1. A monument to Sir Astley Cooper, d. 1841, for more than forty years surgeon to the Royal Family.

2. A memorial to Sir John Moore, d. 1809, killed at Corunna, who has received much posthumous honour from the familiar poem describing his burial at midnight in the citadel of Corunna, "with his martial cloak around him."

3. A statue to Joseph M. W. Turner, the famous artist, d. 1851, buried in the crypt, who left £1000 for his monument and threatened to make his shroud of his grand picture, The Building of Carthage.

4. A monument to Lord Cornwallis, d. 1805, who surrendered to Washington at Yorktown but subsequently gained honours as Lord Lieutenant of Ireland and in India.

5. A monument to Lord Nelson, d. 1805, the hero of Trafalgar, whose body lies in the crypt below. The lofty monumental group, 18 ft. high, is one of the worst atrocities in the cathedral, representing a very youthful man resting one hand on a great anchor, and, below, a bas-relief of four great figures symbolizing the Nile, the German Ocean, the Mediterranean, and the Frozen Ocean, while a great British lion on one side appears to be guarding the nation's pride, and a figure representing Britannia directs the attention of two ambitious boy-sailors to "their great example," *i.e.*, Nelson.

The IRON GATES in the choir and its aisles and the low CHOIR SCREEN are the beautiful handiwork of Jean Tijou, a French exile, and their exquisite detail should be carefully studied.

THE CHOIR of four bays, with apse, is by far the richest portion of the cathedral and is the only part in which the elaborate scheme of mosaic decoration has been fully carried out. Notice

1. The richly gilt capitals, mouldings, keystones, gallery rail, and cornices; the mosaics in the spandrils of the main arches, chiefly in blue, gold, and pale green; and the rich warmth of the mosaics of the domed vault. The clerestory windows are filled with glass which is gem-like in effect and harmonizes well with the mosaic decorations.

2. The Stalls, of dark carved oak, with the Bishop's Throne and Lord Mayor's stall, the work of Grinling Gibbons who had come from Rotterdam into England as a lad, and became Master Carver to the Crown. The Organ Case, in particular, is one of the best examples remaining of his work.

3. The Reredos, a lofty marble baldachino at the east, having semicircular wings forming a screen, and among its many sculptured decorations a large Crucifixion in the centre and, in the niche above, a delicately wrought figure of the Virgin and Child; while

at the apex a figure of Our Lord rises high above the canopy and seems to dominate the entire church from the apse to the western door.

4. Two massive bronze Candlesticks on either side of the altar, copies of those originally made for Wolsey's chapel at Windsor, bearing the arms of Henry VIII.

5. The Iron Gates from the choir to the aisles, made up of those which once stood in the choir screen, with modern work which is an excellent imitation of the old.

In the NORTH CHOIR AISLE, notice the well-wrought backs of the choir stalls; and the monuments, chiefly to musicians, including those of Sterndale Bennett, d. 1875; Croft the organist; Purcell and his wife; Samuel Arnold and Blow.

In the Retrochoir, notice the fine proportions of the apse; the Jesus chapel at the east, containing a monument to Canon Liddon; the beautiful IRON GATES of Tijou, the most beautiful ironwork in the cathedral, having a very delicate open frieze and a rich cornice terminating in twenty-three sconces for candles.

In the SOUTH CHOIR AISLE, notice a kneeling figure of Bishop Heber, d. 1826, by Chantrey; a monument to Bishop Mandell Creighton, d. 1901, by Hamo Thorneycroft; and the quaint effigy of the vivacious and

gifted Dr. Donne, dean of St. Paul's, d. 1631, the only complete monument saved from the fire, for which he posed, and a drawing of which he kept constantly with him as a reminder of his mortality. The dean is represented as a skeleton, wrapped in his winding sheet, standing on a funeral urn.

THE CRYPT, entered from the south transept, is a vast, gloomy, unornamented burial-place, the largest crypt in England, and is substantially built to support the church above, at least one-half of its area being occupied by stout piers. Only a very few of its objects of interest can here be mentioned. Notice

1. The PAINTERS' CORNER, in the south aisle under the choir, containing the tombs of Sir Joshua Reynolds, George Dance, Benjamin West, Sir Thomas Lawrence, Lord Leighton, Sir John Millais, Sir Edwin Landseer, and Turner, with many of less prominence.

2. The low plain tomb of Sir Christopher Wren, the architect of the cathedral, who died in 1723 at the age of ninety-one. Near by rest his wife Maria and his daughter Jane, the latter represented playing on an organ while angels hold her music.

3. The grave of Lord Nelson, killed at Trafalgar, 1805, directly beneath the dome,

the lofty pedestal crowned by a great sarcophagus which was originally prepared by Wolsey for his own tomb.

4. The tomb of the Duke of Wellington, the hero of Waterloo, in a chapel to the east of Nelson, enclosed by an iron grille, the lofty sarcophagus of Cornish porphyry resting on a base of unpolished marble having four Landseer lion's heads at the angles. The Wellington Funeral Car near the west end of the aisle was made of guns captured by the duke in battle.

THE EXTERIOR is usually accounted a more successful architectural composition than the interior. An extended view of it is no longer possible, so closely has the valuable space in this part of the city been built up.

The WEST FRONT consists of two wide and high sections placed one above the other, the lower of twelve coupled Corinthian columns; the upper, Composite of eight columns, bearing an entablature and having a rich pediment crowned by a statue of St. Paul. On either side rises a square tower surmounted by a light steeple of two orders, having bell-shaped domes terminating in pines. Notice the statue of Queen Anne in the area, erected in 1886, a replica of the original of 1712, having at her feet figures representing England, Ireland, France, and America; also the bas-relief of The Conversion of St. Paul in the

tympanum of the pediment of the upper portico.

THE DOME, in Wren's original plan, was much lower and flatter than the present design, but the increased height and size were insisted on by the Commissioners, against Wren's better judgment, and in this instance we must be profoundly grateful to the usually despised taste of the Commissioners. The general idea of the structure was derived, says Wren, from the Pantheon at Rome. It is a triple building consisting, first, of an inner cupola, seen only from the interior, the height of which Wren intended to be the exterior height; second, a brick cone, built to support the lantern which rises from the outer dome, and not visible from the outside of the building; and third, the outer dome of timber and lead from which rises a lofty lantern or spire terminating in a gilt ball and cross, the outer dome and its lantern being the only portions visible from without. Stairs ascending to the lantern rise between the cone and the outer dome; the latter is supported, not by the brick cone, but by "a perfect forest of timber" which rests on the brick cone.

The Golden Gallery on the summit of the outer dome at the foot of the lantern is about one hundred feet above the Stone Gallery. The gilt ball is six feet in diameter.

The NORTH and SOUTH SIDES of the cathedral are almost precisely alike. Each is built in two stories, the upper consisting of a sham wall or screen having no connection with the clerestory within except that of a mask to conceal the flying buttresses which are carried across from the outer walls to resist the thrust of the great vault. But these so-called buttresses are simply low flights of steps set on the aisle roof against the nave wall, and without the sham wall to conceal them the sides of the church would have been simply absurd; the wall has been called "the most unmitigated sham on the face of the earth."

ST. PAUL'S CROSS, the famous preaching cross or out-of-door pulpit surmounted by a cross, stood to the northeast of the north choir aisle, and its foundations are now indicated by a tablet. South of the nave aisle fragments of the chapter house and cloister may be traced.

MANCHESTER

(Chiefly Perpendicular, c. 1426–1520)

THE cathedral church of Manchester has existed as such only since 1847, when Queen Victoria made it the seat of a bishop whose diocese includes all of Lancashire except Liverpool; but the fabric itself, originally built as a parish church, dates from the thirteenth or fourteenth century, partly rebuilt at a later period. The student and archæologist find many objects of interest in this velvet-black, sooty old stone church, now very much restored; but we have space here only to note a few of its more important features.

1. The stately Perpendicular NAVE, the widest nave in England, having five aisles, the outermost consisting, as at Chichester, of a series of chapels, disused at the Reformation and thrown together to form a continuous aisle.

2. The beautiful carved BOSSES and CORBELS, and the shields of arms in the spandrils of the main arcade and clerestory, representing the dioceses and provinces to which Manchester has belonged at one time and another.

3. The statue of Humphrey Chetham, d. 1653, a notable benefactor to the city, and founder of the Hospital and Library which bear his name, erected by George Pilkington, a grateful orphan boy educated at the Chetham Hospital.

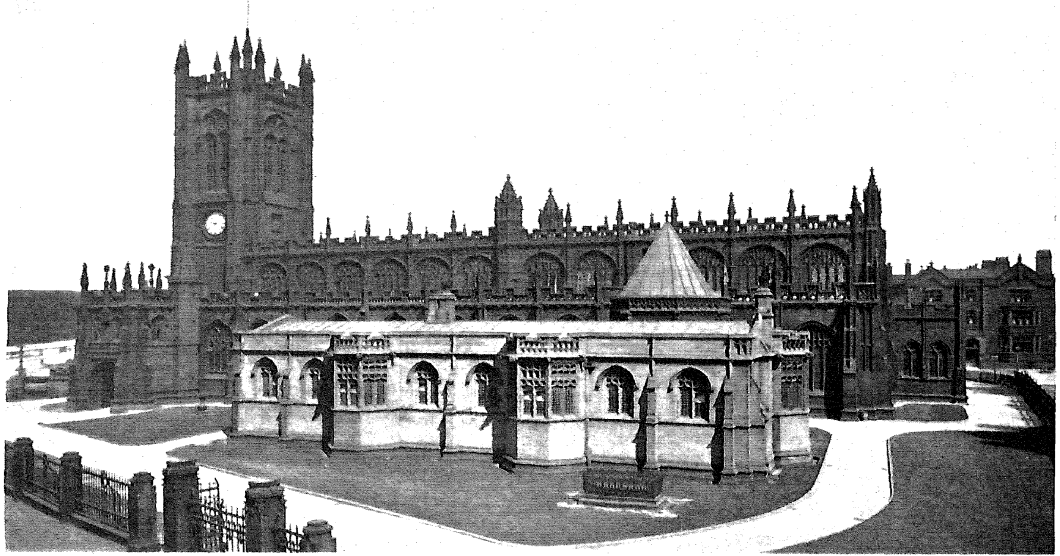
4. The TRANSEPT, each arm founded as a chapel and bearing traces of its use as such.

5. The beautiful series of sixteenth-century canopied CHOIR STALLS, the most beautiful feature of the church, thirty in number, having one hundred niches designed for statues of saints; the Bench Ends and Misereres are of much interest.

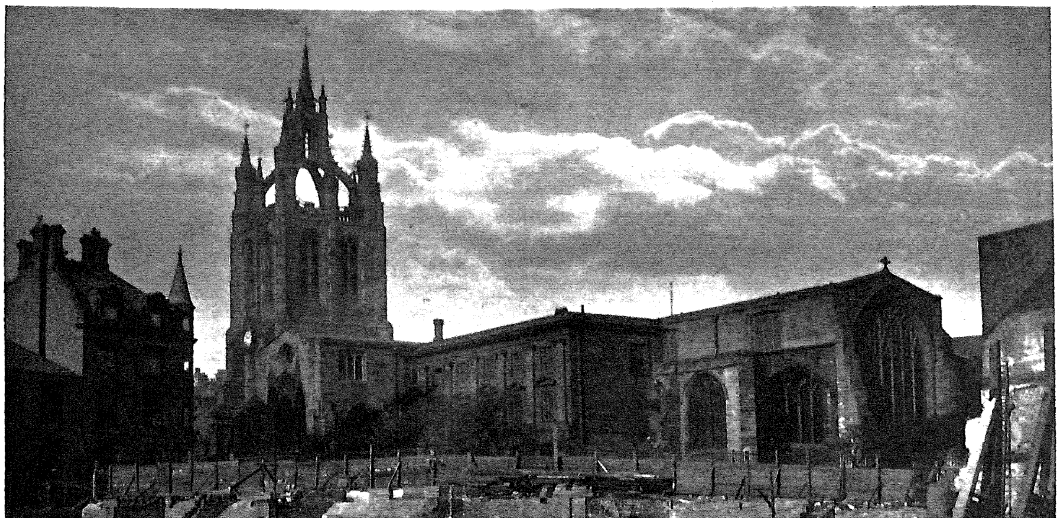
6. THE LADY CHAPEL at the east, a part of the thirteenth-century church, separated from the aisle by a beautiful carved Screen.

7. The DERBY or ST. JOHN THE BAPTIST'S CHAPEL, of five large bays, occupying the north choir aisle, built by Bishop Stanley of Ely, while warden of Manchester (1506–1515), as a thankoffering for the victory of Flodden. The Bishop, who was the son of the first Earl of Derby, had sent 14,000 men to the field in charge of his brother Edward, the first Lord Monteagle. He died at Ely but was buried in this cathedral, and his long tomb (he was 6 ft. 7 in. tall), with richly vested effigy, stands in the Ely chapel, opening to the northeast from the Derby chapel.

THE EXTERIOR is that of a thoroughly restored handsome Perpendicular parish church having a large western tower and a North and a South Porch.



MANCHESTER — FROM THE SOUTH



NEWCASTLE — FROM THE SOUTH EAST

NEWCASTLE

"He builded the new castle upon Tyne,
The Scots to gainstead and defend."

THE cathedral church of St. Nicholas in Newcastle is an eleventh-century parish church rebuilt in the fourteenth century and founded by Queen Victoria as the cathedral church of a new diocese in 1882, hence one of the youngest cathedrals of England. It is the only cathedral dedicated to St. Nicholas, the patron of sailors and children; and any sailor whose ship lies at anchor in the Tyne may claim the privilege of marriage or of burial within its walls. It is one of the smallest English cathedrals, outranking only Wakefield and Manchester; but it is well and solidly built and has a beautiful Perpendicular Flying Spire, almost unrivalled in England; good examples of Decorated and Perpendicular architecture and several interesting monuments.

HISTORY OF THE FABRIC. A Norman church, consecrated in 1091, and an Early English church, built, in part, after 1216, have preceded the present structure, which

dates between the years 1359 and c. 1445. At this latter period Newcastle was a city of considerable wealth and the church owes much to the generosity of its rich burghers.

ARCHITECTURAL STYLES. The nave is chiefly Late Decorated; the transept, Late Decorated; the choir, Early Perpendicular; the tower and spire, Perpendicular; the north porch, modern.

DIMENSIONS. The internal length is 245 ft.; height of the spire, 194 ft. The seating capacity of the church is 3000.

PLAN. The church consists of a nave of four bays; a transept of two bays in each arm, with a western aisle; a crypt beneath the north transept; a choir of six bays and nine side chapels.

Of the general appearance of the interior it may be said, as of Manchester, that, considered as a parish church, it is large and handsome, but contains very little to suggest cathedral dignity.

THE NAVE was completed in 1359, and consists of four bays with broad aisles and a large west transept. Note the plain arcade, its octagonal columns unrelieved by capitals; the wide side aisles, exceeding the central aisle in width; and the fall of the pavement from west to east by c. 16½ inches.

THE WEST TRANSEPT, which supports the west tower with its flying spire, has a lofty

arch to the east and a lierne vault inscribed in the midst, "Orate pro Anima Roberti de Rodes." The Purbec Font has an octagonal bowl, six faces of which bear the crest of the Rodes family by whom it was given. The sixteenth-century wooden canopy is crowned by a crocketed spire, and a boss within bears The Coronation of the Virgin.

The upper part of the Organ Case was designed by Wren and carved by Grinling Gibbons.

In the SOUTH NAVE AISLE, notice the pointed wall recesses, intended, no doubt, for tombs; Bewick's Porch, founded in 1394 as a burial-place for the Bewick family, having their armorial bearings on the ceiling, and a handsome carved rail bearing four standing figures, two of them representing St. Claudia and St. Margaret; the so-called Crusader's tomb with effigy, attributed to Peter le Marechal, d. 1322, the sword-bearer to Edward I; and numerous interesting early slabs, one of the thirteenth century carved with a budding cross and, at the side, a pair of shears, indicating the tomb of a lady.

Notice also in this aisle the bust on a pedestal of Vice-Admiral Collingwood, d. 1810, who fought with Nelson at Trafalgar, having a great marble sailcloth draped at the back; the large monument to George Carr, d. 1503, and his wife, once a richly

canopied altar tomb with effigies, but the latter were sold by the church wardens to make foundation stones.

In the NORTH NAVE AISLE, notice at the east a great marble monument designed by Flaxman, to Sir Matthew White Ridley, d. 1813, representing a tall figure clad in a Roman toga; also the tomb of George Dent, d. 1572, an ancestor of President Grant's wife, who, with her husband, visited the cathedral in 1877 and was royally welcomed by a procession of 80,000 people.

In the NORTH TRANSEPT, notice the large eastern chapel of St. George, also called The Kings' Porch, said to have been built "by some of the kings of this land."

The CRYPT beneath this transept, called St. Catherine's chapel, has a barrel vault built of broad stone slabs, a small eastern window with flowing tracery and a stepped sill, and was long used as a charnel house.

In the SOUTH TRANSEPT, called also St. Mary's Porch, notice two beautiful traceried windows; and the Maddison monument in memory of Henry Maddison, a rich Newcastle merchant, d. 1634, and his family, the parents represented kneeling at a prayer desk and the sixteen children in the compartment below.

THE CHOIR resembles the nave in its architectural features, but has rich modern

furniture including a Reredos with statues, similar to those of St. Albans and Winchester; a beautiful Sedilia; and a series of Stalls, not excelled for beauty of design and excellence of workmanship among the modern stalls of England, the work of a Newcastle artist.

In the SOUTH CHOIR AISLE, notice the monument of William Hall, d. 1631, and his wife with their six children, similar to the Maddison monument.

The chief feature of the EXTERIOR of the CHURCH is the west tower crowned by the famous Flying Spire, "which lifteth up a head of majesty as high above the rest as the Cypress tree above the low shrubs," a striking feature in the landscape from far and near. The builder is supposed to have been Robert Rodes, d. 1474, a wealthy merchant of the city, and the work was probably completed c. 1445. The tower is in three stages, the second being much the richest and having a lofty pair of transomed windows in each face, and angle turrets with spirelets. From each angle springs a Flying Buttress and from their juncture in the centre rises an elegant, tapering, octagonal spire with pinnacles, making thirteen pinnacles in all. The flying arches rest on an imperial crown. The four figures carved at the angles represent King David, Adam, Eve, and Aaron.

Many repairs have been necessary in order to preserve this beautiful tower and spire.

The lowest step of the north door was once carved to represent waves of the sea, in remembrance of the saint to whom the church is dedicated.

NORWICH

"And yonder, rising three hundred feet above the soil, behold that cloud-encircled cathedral spire around which a garrulous army of rooks and choughs continually wheel their flight." — GEORGE BORROW.

THE cathedral church of the Holy Trinity at Norwich has a lowly situation in the old Roman town, and is too seldom visited by cathedral lovers, who find it somewhat aside from the main arteries of travel. Yet it is undoubtedly a cathedral of the first rank by virtue of its size and as an important example of early Norman architecture, and it is but one and three-fourths hours away from Ely.

THE ESTABLISHMENT. Norwich is a cathedral church of the New Foundation, having been administered by monks and re-founded after the Dissolution of monasteries; it was also a monastic cathedral, first founded as such in Norwich in 1095, but the see was originally centred at Dunwich, in 630.

HISTORY OF THE FABRIC. The first builder of the present church (the only one on this

site) was an able and interesting young bishop, Herbert de Lozinga, educated at Fècamp, a friend of Henry I and Matilda. Having amassed considerable wealth, he purchased of William Rufus, for himself, the bishopric of East Anglia, and for his father, the abbacy of Winchester; and for this sin of bribery he was forced to make public confession. The first stone of the present building was laid by Bishop Herbert in 1096, and a monastery of sixty monks was established. The west part of the nave and the upper story of the central tower were completed by Eborhard, Herbert's chaplain and successor. A thirteenth-century Lady chapel at the east was destroyed in the sixteenth century; a new cloister was completed c. 1430, and the Norman bishop's palace was almost entirely rebuilt in the early fourteenth century.

ARCHITECTURAL STYLES. The church stands to-day as a Norman church, no considerable portion of the original building having been torn down. The nave, transept, and choir are Norman, but with later vaults and minor changes. The central tower is Norman; the spire, Perpendicular; the cloister is Decorated and Perpendicular; the Ethelbert Gate, Early English and modern; the Erpingham Gate, Perpendicular.

DIMENSIONS. The length of the church is

407 ft.; length of nave to choir screen, 204 ft.; height of nave, 72 ft.; height of choir, 83 ft. 6 in.; length of nave vault, including that part used as a choir, 251 ft.; height of the tower with spire, 315 ft. from the ground.

THE PLAN. The church consists of a nave of fourteen bays, the two eastern bays of which form a choir; a presbytery of four bays with an apse of five compartments surrounded by an ambulatory; a transept of three bays in each arm, having an apsidal chapel in each; an extensive cloister and numerous interesting monastic remains.

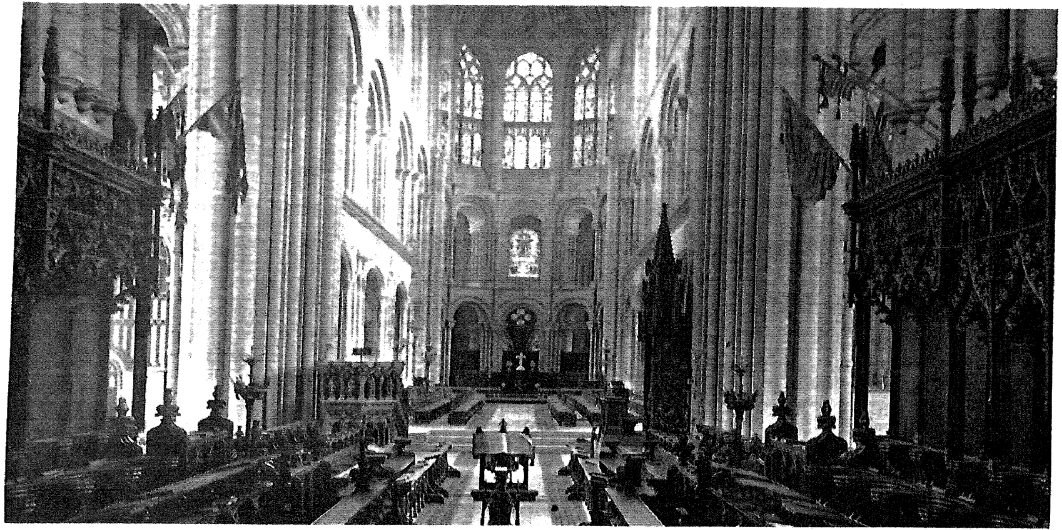
THE NAVE, of fourteen long bays, built in three stages of good Norman design, is light, bright, and spacious and thoroughly Norman, save in its vault and west window. The solid stone choir screen shutting off the two eastern bays seems to divide the church into two separate buildings; but the long line of the vault, which the eye follows onward until it is lost in the distance, corrects the delusion. An unusual effect of lightness is produced by the large windows of the triforium, which here is not a blind story. Think for a moment how well these walls of Normandy stone have stood for more than 750 years, with excellent promise yet of a long future. Notice

1. The triforium, said to be the widest in Europe and almost equal in height to the main arcade.

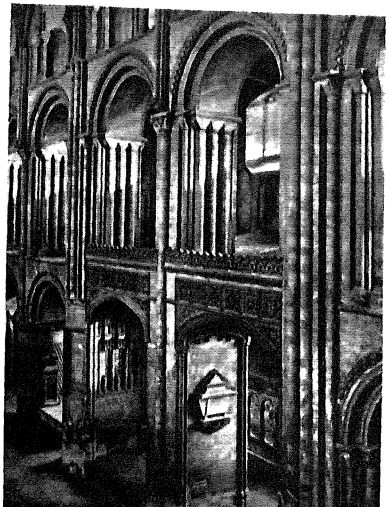
2. The charm and restfulness of the plain, simple, well-proportioned round arches and columns, the latter of three sorts, viz., the large principal columns separating the double bays, consisting of rectangular masses with attached shafts; the pair in the third bay from the choir screen, which are incised spirally as at Durham; and a third sort, of subordinate clustered piers, nearly all bearing Masons' Marks.

3. The Perpendicular Vault, built by Bishop Walter Lyhart (1446–1472), whose rebus, a hart lying on water, appears in the corbels of the vaulting-shafts. The BOSSES, 328 in number, are carved to represent the entire course of Scriptural events, the series beginning at the east bay beyond the choir screen. A similar series enriches the vaults of presbytery and transept, all being highly coloured and gilt. When the nave vault was repaired in 1872, casts of three of these bosses were made and may be seen in the east ambulatory of the presbytery.

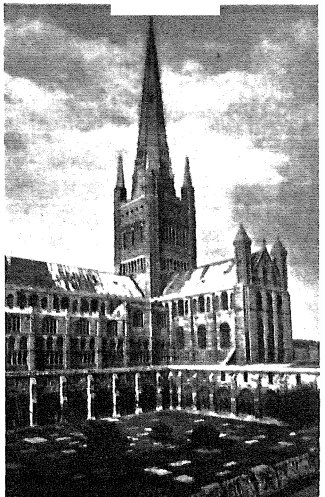
The subjects, in part, of the central bosses beginning at the second bay west of the screen, are, Joseph cast into the Pit: Overthrow of Pharaoh's host in the Red Sea; The Nativity; The Baptism of Our Lord; The Last Supper (a well-defined boss in the seventh bay, and, easily seen without a glass, the table forming the centre and each dis-



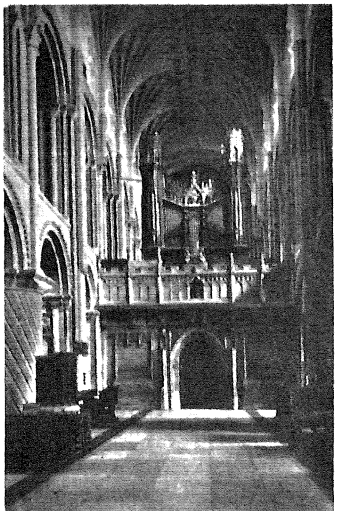
NORWICH — CHOIR WITH APSE



NORWICH — TRIFORIUM OF NAVE



NORWICH — SPIRE AND CLOISTER



NORWICH — NAVE LOOKING EAST

ciple bearing his emblem); Christ before Pilate; a vivid Crucifixion with eleven figures, the Tau cross being nearly two feet in length; The Ascension and The Last Judgment.

4. A black marble slab in the sixth bay to Bishop Edward Stanley, father of Dean Stanley of Westminster, d. 1849, for twelve years bishop of Norwich, beloved of children, 1100 of whom attended his funeral.

5. The tomb of Chancellor Spencer, a wide stone table having a Purbec slab with brass.

6. The Perpendicular Chantry and Tomb of Bishop Nykke, d. 1536, occupying the seventh and eighth bays from the west on the south side, the inner surface of the bay being transformed by beautiful tracery, a fan vault, and rich screens. This bishop of unfragrant name, active in persecuting reformers, incurred the penalties of a premunire in his blind old age for which he paid a fine of £10,000.

7. The tomb of Bishop Parkhurst (1560–1575), "a popular and amusing person" who lived in his palaces with lavish hospitality.

In the SOUTH NAVE AISLE, notice the Norman arcade under the windows; the groined vault; the Monks' Door to the cloister in the fifth bay from the west; and the Prior's Door in the west bay.

In the NORTH NAVE AISLE, in the fifth

bay from the west, notice one of the most beautiful tombs in the church, to Sir Thomas Wyndham, Privy Councillor to Henry VIII, and his two wives, the high stone tomb bearing the indent of a rich brass; the panelled sides at one time contained shields of arms set in beautiful tracery. In this aisle, notice also the high tomb, which once had a chantry, to Sir James Hobart, d. 1507, Attorney-General to Henry VII, an intimate friend of John Paston and often mentioned in the "Paston Letters." The brass indent represents the knight and one of his three wives.

THE TRANSEPT is, without doubt, the finest Norman transept in England, Peterborough being a close rival. It is wide, light, lofty, well built, and almost as stately and handsome as when fresh from the hand of Bishop Lozinga. Each arm consists of three wide bays without aisles having originally an apsidal chapel to the east. That in the south arm has been torn down; that in the north, no longer directly connected with the transept, is used for the steam heating apparatus and is entered from the outside. Each has a beautiful lierne vault, built by Bishop Nykke, having subject bosses of much interest.

In the SOUTH TRANSEPT, notice, in the east wall, a great arched entrance to the apsidal chapel, now blocked up; the Decorated vestry

at the southeast angle, probably once the Sacristy; and the BOSSES representing incidents in the later years of Our Lord's life.

In the NORTH TRANSEPT, note the Bishop's Door on the north, leading through the green North Close to the palace; the Norman door to the triforium, having hatched work in the tympanum; and the Bosses, representing The Annunciation, The Nativity, Massacre of the Innocents; The Flight into Egypt, The Death and Assumption of the Virgin Mary, and St. Thomas' Visit to her Tomb.

THE CHOIR (Norman) includes the two eastern bays of the nave; the crossing bay and the presbytery to the east, having four bays and an apse. Notice, in the choir proper,

1. The Bosses, the first of the nave series, the central one in the eastmost bay representing The Temptation and, at one side, The Almighty (with the supporters of the Royal arms of England, the lion and the unicorn), blessing the earth which he has created; and The Ark on the Waters.

2. The fifteenth-century Stalls, among the most beautiful in England, the oak being nearly black with age, yet each carved canopy and small ornament in almost perfect condition. The front row has been transferred to the tower bay and is occupied by the Mayor and Corporation; the cushions,

woven in Norwich in 1634, were given by Barett whose family founded Norwich, Connecticut. Notice in the stalls the beautiful crocketed canopies with their foliations, and the cusps of roses, foliage, and grinning monkeys and old women, both of the latter wearing frilled caps; the crockets formed of little birds and oak leaves; and the traceried cresting.

3. The MISERERES, those in the tower bay being most readily seen. Among them, notice in the south row, beginning at the west, (1) the emblem of St. Matthew, a smiling little wooden angel; (2) an aged bishop; (4) a beautiful group of birds in the midst of foliage, listening to a wise owl; (8) a monk chastising a boy, and the small students seated near by in earnest study.

4. The fourteenth-century Lectern, representing a pelican, one of the finest in England.

The NORMAN PRESBYTERY of four bays, with apse of five compartments, is of much interest as being the oldest part of the church, begun in 1096, and containing the tomb of its builder, Bishop Lozinga. Notice

1. The combination of Perpendicular work with Norman in the main arcade, the arches having been rebuilt after the fall of the tower in 1463, by Bishop Goldwell, who added the cresting at the base of the triforium and the niches between the piers.

2. The graceful Transitional Clerestory, rebuilt by Bishop Percy in the fourteenth century.

3. The lierne Vault of Bishop Goldwell, set with 229 bosses, 132 of which represent the gold wells which form the bishop's rebus. The aspect of the vault is somewhat gory from the blood-red flowers painted on the wall underneath each boss.

4. The BISHOP'S CHAIR, one of the great treasures of Norwich cathedral, set at the head of the apse, elevated six feet above the pavement by rounded steps, and usually concealed from view by draperies. It was doubtless imitated by Lozinga, from the Roman custom of placing such a chair at the east, behind the altar, facing west, so that the bishop might minister to the westward.

5. Queen Elizabeth's Seat, so called, a temporary throne in the bay north of the apse, placed here when the queen visited Norwich, the enriched arch bearing her arms.

6. A modern slab to handsome Bishop Lozinga, d. 1119, buried before the altar, but the original tomb long since destroyed as being a hindrance to the services.

7. The tomb of Sir Thomas Boleyn, d. 1505, grandfather of the ill-fated Anne, one of the eighteen gentlemen on whom Richard III conferred the Order of the Bath at his coronation.

Queen Ann Boleyn is said to have been born at Blickling Hall, the family residence near Norwich. The tomb, once rich with brasses, bears the heraldic devices of the family, the crest being three bulls' heads.

8. The ornate tomb with canopy of Bishop Goldwell, d. 1499, builder of the vault, one of the richest tombs in England, having an effigy clad in handsome vestments with jewelled borders, mitre and shoes, and the cope clasped with a morse on which appears the sun-in-splendour of Edward IV. Notice the traceried arch under which the tomb rests; the altar place at the foot, and the beautiful canopied panels containing the bishop's arms and rebus.

In the CHOIR AISLE or Ambulatory, of early Norman architecture with groined vault, notice

1. The beautiful Perpendicular screen or archway set under the Norman arch from the south transept.

2. Fragments of the tomb of Bishop Wakering, d. 1425, Keeper of the Privy Seal to Henry V, having traceried sides and a series of delicately carved figures bearing the Emblems of the Passion.

3. The BEAUCHAMP or BAUCHERON CHAPEL, called also the Chapel of St. Mary the Less, projecting south from the aisle and now used as a Consistory Court. It was

founded by William Beauchamp, Lord of Abergavenny, in honour of the Virgin Mary and All Saints. Notice traces of the altar; and the beautiful lierne vault, its bosses representing scenes from the life of the Virgin.

4. An arched Recess with effigy of Prior Bozoun, d. 1480, having his arms (three bird-bolts) impaling those of the priory. On the low arch the word Morieris is painted three times, with a skull between, the first skull, with teeth, suggesting youth; the second with two teeth, and the third, toothless.

Three Apsidal Chapels were originally built at the east end of the church, the central of which was replaced by an Early English Lady chapel, now destroyed, but the others remain.

St. LUKE'S CHAPEL, on the south, of Bishop Herbert's early work, is itself apsidal and also contains an apse. Notice the Norman wall arcade, the groined vault, and the brackets for lamps or figures near the altar. The chapel is now used as the parish church of St. Mary in the Marsh, services being held on Sunday afternoon. The beautiful octagonal Font originally belonged to the parish church of St. Mary; the sides are carved with interesting groups representing the Seven Sacraments of the Church, the eighth side bearing a Crucifixion. In the group representing Baptism, the child is being immersed.

The stem of the font contains exquisitely carved figures of saints set in niches, among them St. Anthony.

At the back of the altar in the aisle of the presbytery notice the Bishop's Chair; the Early English arches to the destroyed Lady chapel at the east; copies of the mural paintings which we shall see on the walls of the Bridge chapel, farther on in the aisle; an old painted Re-table, one of the most interesting relics in the church, dated c. 1370, on which are represented The Scourging of Our Lord; Bearing the Cross; The Crucifixion; The Resurrection and The Ascension, each full of interesting detail. Notice here, also, the casts of three of the nave bosses, one representing Our Lord with the stigmata; and one, the death of a king.

THE JESUS CHAPEL, corresponding to St. Luke's, and apsidal, of Norman design, said to be the private chapel of Bishop Lozinga, was dedicated to the Holy Name of Jesus, and here, until the Dissolution, the Mass of the Five Wounds was said daily. The tiles representing the Five Wounds are copies of the originals; five stone brackets on the wall evidently contained figures. The Sealed Altar Slab, one of the most interesting remains of the early church, has an inlet of dark Purbec under which was once placed, with most solemn rites, some consecrated

relic dear to the monastery, and upon this the sacred vessels were placed. The slab retains its five consecration crosses.

The curious Bridge over the presbytery aisle beyond the chapel, 10 ft. 8 in. above the pavement, is called the Aisle, Reliquary or Bridge Chapel, and also the Relic Chamber. Its platform was doubtless designed for the display of relics to pilgrims in the ambulatory; and a chamber to the south, now walled up, was probably used as a Relic Chamber. The vault of the Bridge contains an interesting series of paintings representing Our Lord seated; St. Peter; St. Paul; the Virgin and Child with apple; St. Margaret, St. Catherine, and three bishops, St. Martin, St. Nicholas, and St. Richard of Chichester.

THE CLOISTER (Decorated and Perpendicular) is one of the largest and most beautiful in England and one of the latest built.

In the EAST WALK, notice

1. The Prior's Door, its recessed arch decorated with an arcade of seven crocketed arches cut from the same block of stone that forms the mouldings against which they are placed. The figure under the central arch represents Our Lord with censing angels; other figures represent Moses with the Tables of the Law; a bishop bearing a model of a church; John the Baptist, and a king.

2. The beautiful triple-arched entrance to

the chapter house, long since destroyed; the bosses of foliage and Scriptural subjects; the steps up to the staircase of the Monks' Dormitory; and the Decorated Doorway at the north end opening to a passage which led to the Infirmary.

In the SOUTH WALK, built by Bishop Salmon, the son of an Ely goldsmith who became Lord Chancellor of England, notice the fine view of the cathedral tower and spire; the Refectory entrance, above which is a primitive carving of The Temptation; and the Bosses, their subjects taken chiefly from the Revelation.

In the WEST WALK, notice the beautiful Lavatory, occupying two bays, as perfect as when the monks came here "to drie there hands" before going on to dinner, having in each bay a long trough with step, and on the walls beautiful carved decorations of intertwining foliage and niches. Notice also in this walk, the door to the Locutory, now used as a schoolroom for the choir boys; and the Monks' Door of fifteenth-century design.

In the NORTH WALK, notice the beautiful tracery; the delicate bosses, chiefly representing the legends of saints, and including one of St. John the Baptist with the daughter of Herodias dancing before Herod, and the coats of arms painted on the walls at the time of Queen Elizabeth's visit.

THE EXTERIOR OF THE CATHEDRAL is chiefly of good Norman architecture of excellent design, over which the Gothic tower rises in beauty.

The Perpendicular WEST FRONT is the latest and least interesting portion of the exterior, and the flanking buttresses are crowned by octagonal turrets capped by graceful pyramids. The arms of the bishopric (three mitres) and of the deanery (a cross) appear in the spandrils of the central door, and in a small niche at the side is a sculptured group thought to represent Bishop Alnwick, builder of the west end, receiving his confirmation from Henry VI.

On the SOUTH SIDE of the nave, which is well seen from the cloister, note the sharp pitch of the roof containing Bishop Lyhart's vault with its 328 bosses; the great number of windows, some walled up; the noble Norman central tower, perhaps the most beautiful of its period, largely refaced in the nineteenth century; and the very graceful Spire, built originally in 1297, of wood, but replaced in stone during the Perpendicular period, its surface enriched with crockets and horizontal bands.

The South Side of the Presbytery, largely rebuilt in the Gothic period, is enriched and supported by a small forest of flying buttresses which encircle the apse, the clerestory being

crowned, as at Peterborough, by the statues of the Apostles. Notice the rich effect of the Norman apsidal chapels from the exterior. The Southeast aspect once included a Lady chapel: and the open Close at the east was once used as a cemetery for the monks and is called Life's Green. The North Side of the church is enclosed within private grounds.

The PRECINCTS are entered by three great Gates:

1. The Erpingham Gate, at the west, the usual entrance to the cathedral, and the most beautiful of the gates, remaining very much as when it was built in 1420 by "old Sir Thomas Erpingham," of Shakespeare's Henry V, who commanded the archers at Agincourt. The gate consists of a central archway, crowned by a high gable and flanked by panelled buttresses. The view of the cathedral through this arch, especially on a moonlight night, is particularly beautiful.

Among numerous features of interest in the gateway notice, in a niche of the gable, a kneeling figure of Sir Thomas in prayer; two rows of mitred niches in the archway containing worn figures of saints and angels; an emblem of the Trinity; the arms of Sir Thomas and those of his two wives; many birds; the word Yenk (I think) and, crowning each buttress, the figure of a monk, one a regular with open book, and the other a

secular with his arm around a young student. Much flint is used in this gate.

2. The ETHELBERT GATE, on the west, but south of the Erpingham gate, an excellent specimen of local flint work, of Decorated design, built by citizens of Norwich in atonement for injuries wrought to the cathedral gates in the riot of 1272. It is built in three stages of grey stone and flint, enriched with designs in light stone, that in the upper stage imitating a rose window.

3. The Alnwick or Palace Gate, leading to the Palace grounds, dating from 1430.

The Water Gate to the Precincts, now known as PULL'S FERRY, has no present connection with the cathedral, but should be visited as it is one of the most picturesque antiquities of the city.

OXFORD

"Sweet city with her dreaming spires."

THE cathedral church of Christ in Oxford, though the smallest in England since the greater part of its nave was cut away by Wolsey, is one of much interest on account of the variety, the beauty, and the originality of its architecture, the richness of its early glass, and the famous names connected with its founding and history. The church is not only the cathedral church of a diocese; it is also a chapel, in daily use as such, for Christ Church College, one of the largest and most magnificent of all the colleges of Oxford. The president of the college is, *ex officio*, the dean of the cathedral.

THE ESTABLISHMENT. The Cathedral is of the New Foundation, having been served by Augustinians of the Priory of St. Frideswide, which was dissolved in 1524 in favour of the magnificent Cardinal College which Wolsey began to establish here; and in 1546 the church was founded as the seat of the diocese of Oxford, in place of Oseney where the *cathedra* had first been located in 1542.

HISTORY OF THE FABRIC. The present church is probably the third on this site. There was first a small Saxon priory church built c. 730 by the viceroy Didan for his pious daughter Frideswide; the second, a Late Saxon church, built c. 1004.[1] The present church dates, in the main, from the Transitional period following the Norman, c. 1120–1180; the chapter house and Lady chapel were added c. 1250; the Latin chapel in the fourteenth century; and in the fifteenth century the vault and clerestory of the choir and the cloister were rebuilt.

ARCHITECTURAL STYLES. The nave is Transitional from the Norman; the choir, also Transitional with Perpendicular vault and clerestory; the transept, Transitional; the chapter house, Early English; the cloister, Perpendicular; the tower and spire, Norman and Early English.

DIMENSIONS. The length of the cathedral is 155 ft.; length of the nave 132 ft. (originally 182 ft.); height of central tower and spire, 190 ft.

THE PLAN. The church consists of a nave of four bays; a choir of four bays having three aisles to the north (the two outer aisles

[1] An interesting theory which all admirers of Oxford would like to believe, but which is wholly untenable, makes the present church to be, in the main, this Late Saxon building.

formed by chapels) and a single aisle to the south; a north transept of three bays with aisles; a south transept of a single aisleless bay, and a cloister on the south of three walks with a chapter house.

THE NAVE (Transitional from the Norman, c. 1170) is of very interesting appearance, for though Late Norman in its general features it is not of the usual type and, though small, seems agreeably spacious on account of the height of the crossing bay and the richly vaulted choir beyond, both of which are easily included in the view from the west end of the church. The builder of the nave is supposed to have been Prior Robert Cricklade (1150–1180), an energetic, Oxford-bred, scholarly prior who travelled to Rome in order to recover lands belonging to the priory, visited Sicily and Canterbury as he returned, and no doubt gathered ideas for his church from the numerous beautiful examples of twelfth-century architecture which he must have seen in the course of his journey.

The nave originally consisted of seven bays, all but four of which were cut away by Wolsey and in a good cause. Realizing that the downfall of monasteries was imminent, he desired to divert the revenues of some of the doomed establishments to the advancement of the New Learning. And the

monastery of St. Frideswide having been granted him in 1525, he set about adapting it for the use of his great Cardinal College. The west bays of this nave were then sacrificed in favour of the splendid quadrangle, which, with the great Hall and Kitchen, were all of the new buildings which rose above ground. Notice in the nave

1. The main arcade, Norman in general appearance, of lofty proportions, its main arches and piers occupying all the space commonly allotted to main arcade and triforium, the latter being inserted as a sort of low gallery under the main arches, supported from beneath by a second round arch similar to the main arch.

2. The great piers, alternately round and octagonal; and their capitals, presenting a remarkably interesting variety of ornament, some suggesting the Byzantine or the Lombardo–Saracenic styles in their delicate scrolls, while others give prophecy of the approaching Early English foliage capitals.

3. The clerestory, a lofty Transitional arcade of three arches in each bay, the middle one pointed.

4. The dark oak-panelled ceiling of the sixteenth century, and the burly, half-round vaulting-shafts springing from an interesting series of corbels.

5. The wide, lofty round arches of the

lantern, admirably framing the delicate fretted vault of the choir beyond.

6. The graceful oak Pulpit, dating from the time of Brian Duppa (1629–38), the octagonal desk being supported by quaint carved figures, and the light, crown-shaped canopy bearing aloft a pelican in her piety.

7. A monument to Bishop George Berkeley, d. 1753, the famous philosopher who benevolently visited America in 1729 hoping to found a society in which corruption should not exist. Though his scheme was not successful, he rendered much assistance to the young American colleges and his name is to-day commemorated, in some form, at Harvard, Yale, Trinity, Columbia, and in the California University at Berkeley.

8. A marble slab to Dr. Edward Pusey, d. 1882, best known for his leadership in the Tractarian Movement. He was buried in the same grave with his dearly loved wife, who entered so heartily into his religious enthusiasms that she sold her horses, carriages, and jewels in order that their simple style of living might discourage luxury in others. He outlived her by forty-three years; on her slab he had inscribed the old prayer from the Breviary, "Requiem æternam dona eis, Domine, et Lux perpetua luceat eis."

9. Monuments in the west bay or porch (modern) include a tablet to Bishop John

Fell, d. 1686, a sturdy Royalist who suffered for his opinions and who completed Wolsey's quadrangle, built the stately Tom Tower, and planted the Broad Walk with seventy-two elms.

In the SOUTH NAVE AISLE, notice the Burne Jones Window at the west, representing Faith, Hope, and Charity, and dedicated to young Edward Denison, d. 1870, the pioneer of University Settlement work in the London slums.

In the NORTH NAVE AISLE, the west window is a fine example of Flemish enamel glass by Abraham van Linge, dated 1630. It represents the prophet Jonah kneeling beneath an exuberant gourd tree and looking out over the city of Nineveh, which is pictured as a Dutch town on which a very brilliant sun is shining. Note the exquisite mingling of deep browns, greys, and bluish greens.

THE SOUTH TRANSEPT consists of a single Transitional bay without aisles, having the small chapel of St. Lucy at the east and a restored vestry on the south. For several years preceding 1856, the transept was occupied as a residence by the verger and his family. Notice

1. The beautiful traceried East Window containing some brilliant fragments of its original glass. The grounds are chiefly

sapphire and ruby; the figures represent, at the top, Our Lord in Glory with two Augustinians kneeling at His feet; in the second range, St. Martin dividing his cloak with a beggar, the murder of Becket, and St. Augustine preaching; and in the lowest range, St. Cuthbert on a background of blue diaper work with amber ornament.

2. The canopied altar tomb of Robert King, d. 1557, the first bishop of Oxford, who had been a regular monk and abbot of Oseney.

3. The modern Font, copied from one in Rome, having an imposing canopy of carved wood.

This transept might well be called The Cavaliers' Aisle, so numerous are the monuments to those who gave their lives for King Charles I, many of them enthusiastic young undergraduates.

THE NORTH TRANSEPT of three bays retains its eastern and western aisles, but the former has been gradually absorbed with the three north aisles of the choir to which it now appears to belong. Notice the sixteenth-century wooden ceiling; the varied designs of the capitals; the Perpendicular north bays of the clerestory, rebuilt in this style by the gift of James Zouch, of the monastery, in consideration for being granted burial under the north window, where his tomb, with brasses, may be seen.

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OXFORD — THE CHOIR

OXFORD — FROM THE SOUTH EAST

THE CHOIR (Transitional from the Norman) with Perpendicular vault and additions, is undoubtedly the most beautiful as it is the earliest portion of the church, and was built by Prior Robert Cricklade. In 1180 the east end was so nearly completed that the remains of St. Frideswide were solemnly translated to their beautiful Shrine. Notice

1. The main arcade, much like that of the nave, but all the columns are round. The capitals are even more beautiful and delicate, and so strikingly resemble designs of the same period in Italy (*v.* Catteno's Architecture in Italy) that one can readily believe that Prior Cricklade borrowed them from that source.

2. The beautiful clerestory, its walls being panelled, windows enlarged, and the doors of its wall passage enriched in the Perpendicular manner.

3. The delicate fan-traceried vault, having stone pendants shaped like lanterns, and central bosses representing Our Lord; the Virgin and Child; St. Frideswide; an archbishop, and a bishop attended by two priests.

4. The dark oak Stalls and modern Bishop's Throne of Italian walnut; also the beautiful grilles patterned after the ironwork on Queen Eleanor's tomb at Westminster Abbey. The east end of the choir is wholly restored.

In the SOUTH CHOIR AISLE (chiefly Tran-

sitional), notice a series of interesting corbels; the Bishop King Window by van Linge, representing the bishop, and Oseney Abbey as it appeared in 1630; the Burne Jones or St. Catherine's window in the east, in memory of Dean Liddell's daughter Edith, d. 1876, one of the three sisters to whom Lewis Carroll told the Alice in Wonderland stories. She sleeps in the sweet English churchyard, beneath the window; her portrait appears in the figure of St. Catherine in the central light. Note also a medallion tablet to Prince Leopold, Duke of Albany, d. 1884, the youngest son of Queen Victoria, who matriculated at Christ Church.

THE NORTH CHOIR AISLE is one of three nearly equal aisles on the north side of the choir, each representing a different period in architecture, the two outer aisles forming respectively the Lady chapel and the Latin chapel. The four vaulted bays of the choir aisle proper are somewhat heavily Transitional; but when the aisle walls were broken through to make connection with the new Lady Chapel, the great columns were reduced in size and provided with clusters of shafts to harmonize with the new work. Notice here

1. The mutilated base of the once rich Shrine of St. Frideswide, for whom the early monastery was established in Oxford, this

being the second of the three built at succeeding periods in her honour, and completed in 1270. It consists of two stories, the upper an open arcade on which the great chest, seven feet long, rested. Notice the traceried base, each of its quatrefoils containing a head or else a foliage ornament, the former perhaps representing the saint and her companions; and the exquisite foliage carved in the spandrils.

2. The rude Archway in the east wall, set in the midst of rough masonry, like one in the next aisle, and thought by some to have led into the apse of the Saxon church.

3. The Burne Jones Window at the east, picturing scenes from the life of St. Cecilia, the gift of a former organist, the colours chiefly silver and dark greenish grounds relieved with sapphire, amber, and ruby. It was at Exeter College, Oxford, that Burne Jones and William Morris, two lonely Welsh undergraduates, first met and laid the foundation of that friendship which so happily enriched themselves and the world.

THE LADY CHAPEL, for which no room could be found at the east end of the church on account of the proximity of the city walls, forms the second of the three north choir aisles and is of the Early English period. Notice

1. The pure, delicate character of the

architecture, especially the clustered piers and the foliage capitals; and the Saxon archway at the east.

2. A curious painted medallion tablet to Robert Burton, d. 1689, author of The Anatomy of Melancholy, a student of Christ Church from which the first edition of his book is dated.

3. The Purbec altar tomb of Sir George Nowers, d. 1425, companion of the Black Prince in his wars, the effigy representing a noble figure in armour.

4. The canopied tomb of a prior, with effigy, attributed to Prior Alexander de Sutton, d. 1316; the tabernacle work of the canopy is enriched with ball-flower.

5. The beautiful tomb of Lady Elizabeth Montacute, d. 1353, the giver of Christ Church Meadows, having a delicate effigy and, on the base of the tomb, a very interesting series of figures of her ten children carefully represented in the costumes of the day.

6. The Watching Chamber, so called, in the east bay, an elegant Perpendicular canopied structure forming a screen between this and the next aisle, the meaning of which is not now understood.

7. The Burne Jones Window at the east, lending the grace of rich colour to this old aisle, a memorial to a young undergraduate

murdered by brigands while travelling in Greece in 1870.

The LATIN CHAPEL (Decorated), forming the third or outermost aisle, is so named from a former custom of reading daily prayers here in Latin. It is a radiant, secluded little corner, of elegant aspect, being enriched with much beautiful old glass, a Burne Jones window, carved oak stalls and pinnacled tombs. The early Glass is wonderfully beautiful. Notice the figure of St. Catherine in the second window from the east, on a ruby ground; also St. Frideswide as abbess, and St. Margaret; the lovely borders, gleaming with silver, sapphire, and ruby; and the various delicate designs of the grisaille. The Stalls are of Wolsey's time and bear the cardinal's hat and tassels.

The charming little Perpendicular Cloister lies south of the nave and retains three of its walks, the great Hall of Wolsey having displaced the west walk.

In the EAST WALK, notice the graceful Early English chapter house, having a Late Norman doorway and west windows. The interior consists of four ample bays with a graceful vault. Notice the double arcade at the east end, delicately wrought; the low Corbels of the vaulting-shafts; the bosses, unusually large for the period; the fast-fading mural decoration of the vault; and the frag-

ments of early glass in some of the windows, in particular a figure of Wolsey in the eastern light of the south window. The oak-panelled chamber above is now used as a chapter room.

A pathetic scene occurred in the cloister in February, 1556, when Archbishop Cranmer, fully vested, was brought here in solemn procession from the cathedral, and while he knelt at a faldstool, surrounded by bishops and government officers, the bishop of London declared him degraded and deposed; and then, one by one, his vestments were removed and replaced by the worn robes of a beadle.

The EXTERIOR of the cathedral is seen with difficulty on account of the surrounding buildings; while interesting, it is in no way remarkable. The West Front was cut away when Wolsey built his Quadrangle.

The TOWER and SPIRE are well seen from the cloister. The lowest stage of the tower is Norman; the beautiful second stage, Early English, having a very graceful arcade of narrow arches pierced by a pair of windows on each face. The SPIRE, one of the earliest Early English spires in the country, of singularly graceful design, "wins an almost human place in the affections of those who live near it." (Dearmer.)

PETERBOROUGH

"The Golden Borough."

THE cathedral church of St. Peter, situated in the midst of the busy manufacturing town of Peterborough, is no longer, as originally, the centre of the town's life; but entering its Precincts, so green and shaded and fair, one lives again in its eventful past and forgets the sordid market-place outside the gates. The cathedral stands high in the list of English cathedrals, chiefly by virtue of its splendid west front, so much greater and richer than that which lies behind it; its wealth of pure Norman architecture and its interesting monastic history.

THE ESTABLISHMENT. Peterborough is a cathedral of the New Foundation, having been served by a great Benedictine monastery, which was dissolved by Henry VIII, and the church then founded as the cathedral of the diocese. The founding of the church, however, goes back to 654 when Peada, the Christian son of the powerful pagan king Penda, began to build the monastery at the place then called Medeshamstede. His

brother Wulphere succeeded him, but renounced Christianity, killed his two sons for their adherence to the faith, later repented, and completed the building which he dedicated to St. Peter, perhaps in sympathy with that sinning and repenting saint.

HISTORY OF THE FABRIC. The present church is the third on the site. The first was the early Saxon church of Peada and Wulphere, which was destroyed by the Danes in 870 "in a very great conflagration which lasted fifteen days"; the second church, also Saxon, was erected c. 972, and portions of its huge foundation stones have been discovered below the south transept. It is of this church that Kingsley writes in "Hereward." The present church was begun by Abbot John of Seez soon after the great fire of 1116 had destroyed the Saxon building; Martin of Bec completed the presbytery, and brought back the scattered relics; William of Waterville, chaplain of Henry II, finished the transept, three stories of the central tower, and probably one or two bays of the nave; while zealous Abbot Benedict (1177–1193), prior of Canterbury and the friend of Becket, completed the nave. The walls were of stout Barnack stone from the neighbouring quarries, and the windows were filled with the best glass of the period. An Early English Lady chapel, now destroyed; the Early English

west front and a Perpendicular retrochoir have been the most important additions to the old Norman church.

ARCHITECTURAL STYLES. The nave, choir, and transept are Norman; the New Building or retrochoir is Perpendicular; the central tower is Decorated but restored; and the west front, Early English.

DIMENSIONS. The interior length of the church is 426 ft.; height of the interior, 81 ft.; length of nave, 228 ft.; height of central tower, 143 ft.; height of the west towers, 154 ft.

THE PLAN. The church consists of a nave of ten bays, two of which form the ritual choir; a west transept; a choir or sanctuary of four bays, with an apse of five compartments and an ambulatory; a main transept of three bays in each arm and an eastern aisle; a retrochoir; and the remains of a cloister on the south.

THE NAVE (Late Norman) is light, bright, and spacious, but has none of the enrichment usual in the Late Norman period, and though apparently low is loftier by nearly eight feet than Ely, and nine feet higher than Norwich. Notice

1. The two sorts of piers; the ample triforium, not here a blind story; the lofty clerestory in two planes and the variety of design in the capitals. There are forty-eight different sorts in nave, choir, and transept.

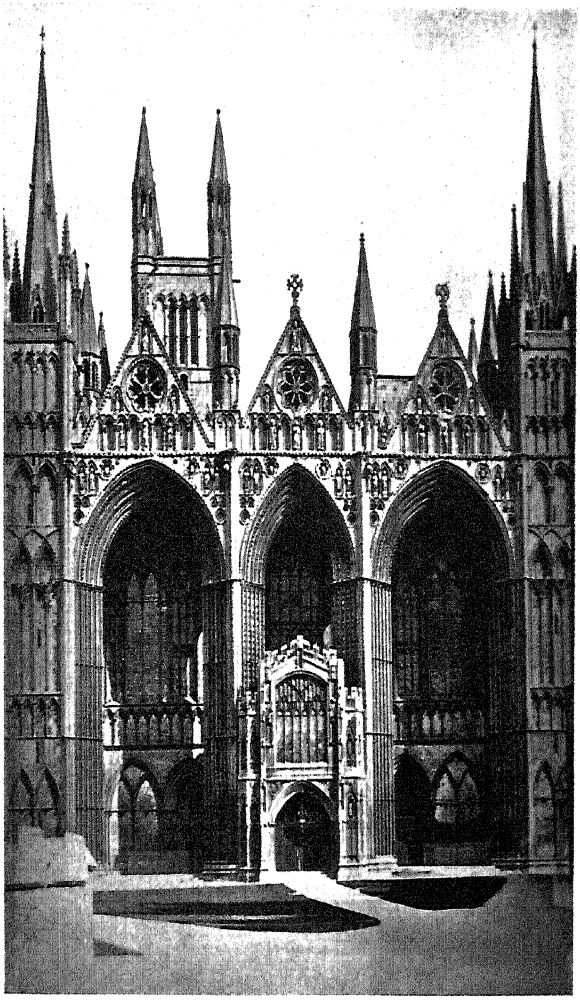
2. The old Norman Painted Ceiling, one of the few remaining, having lozenge-shaped medallions composed of layers of wood fastened to the ceiling by nuts and bolts. Though repainted, the original design has been faithfully imitated. Some of the subjects of the principal panels, counting from the eastmost bay, are (4) The Agnus Dei; (5) St. Peter, with a flame-like halo; (8) an archbishop bearing an open book; and (9) a smiling king in robes of red and blue. Notice also the beautiful fretwork border of the medallions.

3. The West Transept (Transitional from the Norman), probably built by Abbot Andrew (1194–1200), the successor of Benedict, which is connected with the main part of the nave by an arcade of four lofty beautiful pointed arches. The mouldings curiously combine Norman and Early English features, the dogtooth having something of the chevron character.

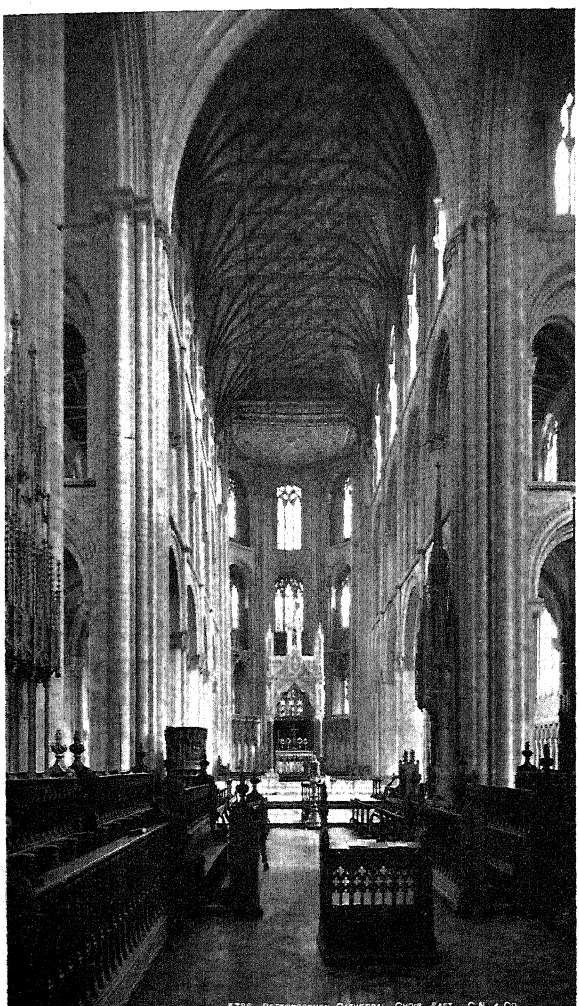
4. The beautiful low Early English Arcade on either side of the west door, suggesting the fragile arches and columns of John de Cella's work at St. Albans.

5. The southmost bay of the transept, projecting beyond the nave aisle and forming the base of a never-completed west tower, having a lofty Perpendicular window under an arch of earlier date.

6. The tawdry framed painting on the west



PETERBOROUGH — WEST FRONT



PETERBOROUGH — THE CHOIR

wall, with doggerel inscription, of Old Scarlett, a sexton, d. 1594, whose only claim to distinction is that he had buried two queens, Catherine of Aragon and Mary Queen of Scots, in this cathedral.

7. The Early English Font, having a graceful arcaded bowl.

8. The two Doors to the cloister in the south aisle, that to the east being the Monks' Door and Norman; while that in the third bay from the west, built for the Abbot and now used by the Bishop, is Early English.

THE TRANSEPT (Norman). The architecture of nave, choir, and transept is so nearly the same that one may walk from one to the other scarcely noticing a difference in his environment. The proportions of the transept are noticeably generous, and it is well lighted and in good condition. It was built chiefly by Abbot William de Waterville, "well-beloved of the king and all good people."

In the SOUTH TRANSEPT, notice the nine great south windows, those in the lower stage filled with Perpendicular tracery and modern glass; the flat wooden ceiling, originally painted in black and white patterns; the east aisle with its heavy Norman vault, once occupied by three chapels and having delicate Perpendicular screens, one of the chapels dedicated to St. Oswald, whose incorruptible arm was one of Peterborough's choicest treasures.

From this transept stairs lead down to the interesting remains of the second Saxon church, that in which Hereward spent his vigil before he was knighted by his uncle, Abbot Brando. The West aisle of this transept, now used for choir practice, may have been the old Treasury.

In the NORTH TRANSEPT, notice the rows of beautiful old Saxon tombstones discovered just below the pavement near the west wall and left precisely as found. Several are wrought with deeply undercut, interlaced patterns. In the East Aisle of the transept, which once opened eastward into the Lady chapel, now destroyed, the two southernmost bays have been thrown together for a Morning Chapel, and contain a beautiful Lector's Desk and sixteenth-century tapestry.

THE NORMAN CHOIR, according to the custom of the period, included the two eastern bays of the nave with the bay under the central tower. Notice here the exceedingly well-carved modern Stalls and Bishop's Throne, having delicately pinnacled canopies and two ranges of figures.

THE SANCTUARY, or PRESBYTERY, east of the crossing, which is the architectural choir, was probably the first portion of the church that was built, and consists of four bays and an apse of five compartments. Its architectural features are, in the main, the same

as those of the nave and transept; but the tympana of the triforium arches are filled with hatched work of different designs, except the tympanum of the third arch from the west on the north side which contains the earliest known example in England of genuine plate tracery. Notice the fifteenth-century ceiling; the noble apse; the fragments of beautiful old glass in the central compartment representing scenes from the life of St. Peter, and still retaining the texts, "Pasce oves" (Feed my sheep); "Es Christus" (Thou art Christ); and "Beatus, Simon Barjona" ("Blessed art thou, Simon Barjona").

In the SOUTH CHOIR AISLE, notice

1. The great blue marble slab which once covered the grave of Mary Queen of Scots, beheaded at Fotheringay, eleven miles distant, in 1587. A modern tablet to her memory, contributed by the Marys of England, is placed on the pier close by, and also the framed copy of a letter from her son, James I, directing the removal of her body to Westminster Abbey. Probably no other funeral was more empty of sentiment than the magnificent ceremonial which took place in this cathedral six months after the execution, by order of Queen Elizabeth, the queen's body being brought from Fotheringay by torchlight, in a royal chariot, scores of lords and

ladies attending, and deposited in the church, which was elaborately draped in mourning.

2. A low Purbec tomb with vested effigy to Abbot Alexander of Holderness, d. 1226, the broken canopy once a mass of twining foliage; the dark blue marble tomb with effigy attributed to Abbot Andrew, d. 1200, the effigy tonsured and the figure sinking gracefully into the stone; also, under a low Norman arch, the tombs of three early abbots and builders, John of Seez, Martin of Bec, and Andrew.

THE RETROCHOIR, usually called THE NEW BUILDING (Perpendicular), is virtually an eastern chapel similar in design and location to the Nine Altars of Durham, and was built by Abbots Ashton and Kirkton whose rebuses frequently appear in the decorations. Notice the beautiful fan-traceried ceiling; the thirteen great windows; the very elaborate wall arcade, carved with demi-angels, badges, arms, rebuses, and, under one of the north windows, a representation of the Stag Hunt of St. Wulfade; the old altar table, the gift of Charles I; the great Jacobean monument of Sir Humphrey Orme, ruthlessly hacked down by Cromwell's soldiers; and the famous MONKS' STONE, one of the most interesting possessions of the church, a worn, shrine-shaped monument, brought in from the churchyard, and generally thought to be a

memorial of Abbot Hedda and his eighty-four monks, cruelly murdered by the Danes in 870. The carved figures under the arcade seem to represent Our Lord in the midst of his apostles, typical of the abbot in the midst of his monks. The eyes are simply deep-set holes, doubtless once filled with enamel or precious stones; interlaced work ornaments the panels in the gable.

In the NORTH CHOIR AISLE, notice

1. In the second bay, examples of three architectural periods, an Early English window being filled with Perpendicular tracery and having a Norman arch above.

2. A monument, thought to be that of Abbot Godfrey of Croyland, of fragrant memory, d. 1321, the Purbec effigy fully vested, the head tonsured, and the hands clasping a book, probably representing the statues of the Benedictines.

3. The tomb of Catherine of Aragon, d. 1536. A plain marble slab covers the body of this broken-hearted queen, who died in lonely Kimbolton Castle, thirty miles away. The king ordered a stately funeral "for his sister-in-law, the Princess Catherine," but would not permit her daughter to attend it. A rich hearse with a black velvet pall stood over this grave for years, and it was said that the tapers kindled themselves anew at the beheading of Anne Boleyn. The tomb fell

before Cromwell's soldiers and a modern tablet of dark marble, contributed by Catherines from all parts of the world, has lately been erected to the queen's memory.

4. The great East arch of this aisle, originally one of John of Seez' Norman windows, but enlarged to form an entrance to the New Building.

THE EXTERIOR OF THE CATHEDRAL presents a great number of interesting and beautiful features, only a few of which can be noticed here.

The NORMAN GATEHOUSE at the west, by which the Precincts are entered from the market-place, was originally built by the saintly Abbot Benedict, d. 1193; St. Nicholas chapel in the upper story is now used as a library. Becket's Chapel, to the north of the gatehouse, was completed and dedicated by Abbot Benedict, who had been prior of Canterbury, and here he placed the precious flagstones on which the murder of Becket had been committed; the chancel, only, of this chapel now remains, and is used as a museum.

THE ABBOT'S or BISHOP'S GATEWAY on the south side of the Close, in the midst of a row of modern houses, led to the Abbot's Lodgings, now the Bishop's Palace. The Knight's Chamber over the gate was built for the use of distinguished guests, and the figure of Edward II is carved in the gable above.

The two figures in the second stage of the square tower probably represent Abbot Godfrey and the Prior of his time with cowl drawn over his head, the latter wrought with much skill. On the south face of the gate appear the figures of St. Peter, St. Paul, and St. Andrew.

Along the NORTH SIDE OF THE CLOSE extends an embattled wall, pierced towards the east by the Deanery Gate which was built by Abbot Kirkton, and bears his initials and rebus; also an ancient Emblem of the Trinity, the arms of St. Oswald, and of Edward the Confessor.

THE WEST FRONT (Early English) is the great glory of Peterborough, and has been lavishly praised by all sorts of critics and in more than one language; but when seen for the first time, even if the best of the Continental façades are fresh in one's memory, scarcely any praise seems too great to bestow on this noble composition. It must, however, be considered rather as a work by itself than as an integral part of the cathedral. It is rightly called mendacious and a mask, since it is much wider and loftier than the west face of the west nave transept which lies behind it, as the transept is wider and loftier than the west face of the nave and its aisles; and it is totally unlike the architecture of any other portion of the church. The

Early English design is executed with many elegant details which fascinate and charm the student; but when he enters the cathedral and finds himself face to face with a plain, bare, unornamented Norman nave, the change is certainly abrupt.

The FRONT may be considered as virtually a wide, vaulted PORCH of three great arches, flanked by low towers with spires, and attached to an old Norman church. The name of the builder is unknown to us; were it not for the rather too early date, a strong probability might exist, based on the architecture alone, in favour of Abbot Zachary or Acharius (1201–1214), who had lived as a prior at St. Albans under Abbot John de Cella (1195–1214), the designer of the loveliest Early English work in England. The façade was evidently complete when the church was consecrated in 1237.

THE PLAN. A great wall space 170 feet across is pierced by three great arches, 80 feet high, the central one narrowest, each arch being crowned by a pierced gable and the entire structure flanked by low towers with small spires. The beautiful details of every part should be carefully studied with a glass. Notice, among a few of the interesting features:

1. The recessing of the three great central arches, imparting a deep strong note of

shade to the entire composition, and the forest of slender shafts supporting these arches.

2. The spandril ornaments of the three arches, consisting chiefly of canopied niches in rows, some of which contain figures.

3. The three rich gables, decorated with arcades and the figures of apostles, and containing a beautiful Rose Window.

4. The flanking towers, arcaded from base to summit and crowned by low spires which are well proportioned to the façade.

5. The west wall of the transept against which the west front is placed, arcaded in three ranges, with delicate mouldings foliage capitals so graceful as to suggest those of de Cella, and beautiful brackets of twisted foliage, one of which dies into the wall as at St. Albans.

6. The Late Decorated two-storied Porch set in the central arch, built in 1370 to strengthen the leaning west front.

On the SOUTH SIDE of the church, notice the remains of the Cloister and domestic buildings of the great Benedictine monastery of "Peterborough the Proud." What we see to-day is a fair, green lawn, called the Laurel Court, once the garth, bounded on two sides by walls which bear marks of three different cloister arcades of as many periods. Notice the beautiful sculptured Doorway in the south walk, now leading to the Bishop's

gardens, and near it, the traces of a beautiful Lavatory of five bays; a noble recessed archway in the west walk, which leads on to the west front; and the restored Abbot's Door in the church close by.

A beautiful archway at the southeast angle of the cloister opens into an unroofed passage called The Little Cloister; and taking the first turning to your left, the noble Early English Infirmary arches are seen, most of them incorporated with modern ecclesiastical residences.

The South Side of the Nave, Norman within, appears Gothic without on account of its numerous Perpendicular windows; the west transept resembles a great tower; the main transept with its steep roof almost dwarfs the central tower. The East End of the church, formed by the New Building, is ornate and beautiful, revealing the rounded apse of the presbytery. Notice the traceried parapet, and the figures of the apostles on the buttresses. On the North Side of the church, notice the place of the once stately Early English Lady chapel east of the north transept, the chapel rising as high as the choir; the old Burial-ground, lying sweetly in the shadow of the great church; one of the huge Barnack foundation stones of the first Saxon church, discovered when the central tower was pulled down in 1883; the Norman Dean's Door; and the corbel table.

The CENTRAL TOWER, originally Norman, was taken down so far as the main arcade in the fourteenth century, and its east and west arches replaced by pointed ones. Again in the last century it showed signs of weakness and was rebuilt from the foundations.

RIPON

THE cathedral church of St. Peter and St. Wilfrid at Ripon, though one of the smallest and youngest among the cathedrals of England, is one of the most graceful, and complete examples in England of the Transitional period following the Norman, and as such is most alluring to the student, though large portions of the original work have been rebuilt. The archbishops of York had here a magnificent palace which was their favourite residence for centuries, and they made the minster their especial care, and built nearly all that we see to-day. Situated on a fair, green hill, sloping down to a pleasant river, the dignified proportions of the old church stand clearly revealed.

THE ESTABLISHMENT. Ripon is a cathedral of the Victorian Foundation, dating from 1836, when it was made the seat of a bishop; but its long history begins with a seventh-century monastery, which represented the Christian religion as introduced into England, not by Augustine of Canterbury, but through the missionary college of the Irish St. Columba

at Iona, the first monks being transferred here from Melrose Abbey.

HISTORY OF THE FABRIC. The present eleventh-century church is probably the third on nearly the same site, its predecessors being a Saxon basilica of polished stone, built by St. Wilfrid, the crypt of which remains; and a Norman church, the chapter house and its crypt being in use to-day. The present building dates from 1154–81, the time of the learned and opulent Archbishop Roger de Pont l'Evêque, whose beautiful work remains in the transept and a part of the nave and choir. The dignified west front was erected in the Early English style by Archbishop Walter de Grey (1216–55); the beautiful choir, built when the Decorated style was beginning to be thought of, is by Archbishop John de Romeyn (1268–96), and the noble nave of Roger was rebuilt in the Perpendicular style by Archbishop Kemp (1426–52).

ARCHITECTURAL STYLES. The nave is chiefly Perpendicular; the west front, Early English; the transept, Transitional from the Norman; the choir, Transitional from the Early English, with earlier and later features; one crypt is Saxon and one Norman; the chapter house is Norman; the central tower is Perpendicular.

DIMENSIONS. The length of the interior is 270 ft.; length of nave, 134 ft.; height of

nave, 88¾ ft.; breadth of nave, 87 ft., one of the widest in England; height of choir, 79 ft.; height of central tower, 110 ft.; height of western towers, 110 ft.

PLAN. The church consists of a nave of seven bays, including the tower bay at the west; a Saxon crypt at the east end of the nave; a transept of two bays in each arm, having eastern aisles; a choir of six bays; and a chapter house having a Lady chapel above and a crypt beneath.

THE NAVE (chiefly Perpendicular, 1502–38) is one of the latest Gothic naves in England, and also one of the widest, its aisles having been added at the rebuilding, and is of plain but dignified appearance. Notice

1. Portions of the two west Transitional bays of Archbishop Roger's early church, delicately designed and full of interest, the main arcade (originally a blank wall c. 16 ft. high) pierced by a graceful Early English arch when Archbishop Grey built the west front. The triforium of this early church rises to the unusual height of 28 ft., and its bays were alternately wide and narrow, the westmost representing the wide bay and consisting of an arcade of four lancets, the central pair having plate tracery; while the narrow bay contained a single, lofty, subdivided lancet. The clerestory of the narrow bay has an arcade of three narrow lancets;

that of the wide bay has its central arch wider and loftier than the other two.

2. The excellent proportions of the arches of the main arcade, perhaps influenced by those of the Early English arches at the west.

3. The lofty Perpendicular clerestory, the triforium stage being represented by a passage at the base of its windows.

4. The eastmost bay, one of Roger's narrow bays, having a Perpendicular clerestory with stepped sill.

5. Part of a monument to Hugh Ripley, d. 1687, the last Wakeman (principal officer of the town), and the first Mayor of the city, the bust modern.

6. An interesting trefoiled Piscina near the southeast pier, one of the oldest in England.

THE NAVE AISLES (Perpendicular) were doubtless built before the main aisle, the original nave being aisleless.

In the SOUTH AISLE, note the bowl of an early Font, probably of Roger's church, of large size and long exposed to the weather; a Perpendicular Font having an octagonal bowl; and the so-called Lion Monument, its slab curiously incised with the representation of a grove or forest, a knight kneeling in prayer, and a huge lion, about one-half the length of the entire slab, smiling widely at the spectator either in pleasant anticipation of a meal or else benevolently expressing his inten-

tion of abstinence. Among the traditions attached to this tomb is that of an Irish prince, "who dyed at Ripon on his return from the Holy Land, and who had been followed by a stately Lyon, which, imitating the Love of a faithful spaniel, had accompanied and protected his royal master in all his travels." The same story is told of Sir Roger de Mowbray.

THE TRANSEPT (Transitional Norman) is the most interesting example of its period in England, if not in Europe, having lancet arches, plate tracery, and delicate, clustered columns, and is a part of Roger's church.

The NORTH TRANSEPT, which retains nearly all of its original features, is lofty and delicately wrought, and having little ornament depends for effect on its graceful design and elegant proportions. The design is fresh and vital, consisting of three lofty stages, each perfect of its sort, and each in harmony with the rest. Notice

1. The fine proportions of the main arches, suggesting those of the Early English arches in the Carlisle choir; and the Norman plan of the triforium on the east and west walls.

2. The eastern aisle, now called the Markenfield Chapel, its stone vault exhibiting an early example of the use of a ridge rib and a wall rib. Notice here a monument to Sir Thomas Markenfield and his wife Dionisia,

the worn and defaced effigies resting on a high tomb, the knight in mixed armour with wheel spurs and wearing a curious collar and helmet decoration, which imitates park palings enclosing a stag, possibly suggesting that the wearer was a ranger or park keeper; also a monument to Sir Thomas Markenfield of Henry VII's time, and Eleanor his wife, the effigy of the former placed highest to indicate superior rank; the effigy of the lady slender and delicate, with angels supporting not her pillow but her head. The Markenfields of Markenfield Hall, which is still standing three miles from Ripon, ruined their fortunes by taking part against Elizabeth in The Rising of the North, and were driven from their estates.

This aisle has been used as a burial-place by the Blackets of Newby. Notice the monument of Sir Edmund Blacket, d. 1718, in the rich costume of the period, with full-bottomed or Ramillies wig, half reclining on the high tomb; while standing patiently at his head are the effigies of two of his three wives; over the tomb are the knight's gloves and helmet and the atchievements used at his funeral.

THE SOUTH TRANSEPT, originally Transitional, shows traces of later buildings; the ceiling, however, is original, and bears the devices of the see of York, of St. Wilfrid, the church and Fountains Abbey.

The monument of William Weddell of Newby Hall, d. 1789, represents a section of the Choragic Monument of Lysicrates; and in the East Aisle, used as a burial-place by the Mallories of Studley Royal since 1678, is a monument to Sir John Mallorie, d. 1655, who bravely defended Skipton Castle for Charles I.

THE SAXON CRYPT, entered at the southeast angle of the nave, is one of Ripon's greatest treasures and dates, in all probability, from the time of Wilfrid, since a very similar crypt at Hexham is known to be his work. Wilfrid was made bishop of Northumbria in 669, retired in 678, and came to Ripon where he died and was buried. Little is known of the history and original use of this crypt, though antiquarians have been studying it for many years. The fact that Wilfrid spent much time at Rome and that the tombs of the early Christians in the Catacombs would certainly attract his attention gives colour to the suggestion (by Archdeacon Danks) that the builder of the Ripon and Hexham crypts modelled them after a chapel in the Catacombs.

Descending the twelve dark and narrow stairs and going through a long passage, the crypt is found to consist of a long, narrow stone aisle, terminating in a low, rude vaulted chamber, 11 ft. 3 in. long and

only 9 ft. 4 in. high. This chamber is the largest and most interesting part of the crypt, and was probably a chapel or oratory. Detailed description of the numerous features of interest is not possible here: but notice the niches for lamps; the holy water stoup; and the Needle, an aperture six feet through, on the north wall, having three steps leading up to it as to an altar, not originally an aperture, but a niche, the wall of which has been broken through; relics were found at the back of the niche. It seems to me not unlikely that Wilfrid constructed this crypt to be his burial-place.

THE ORGAN SCREEN is one of the most ornate and beautiful in England, of solid stone, 19 ft. high and 13 ft. thick, and may have been erected after the fall of the central tower to serve, in part, as a buttress. Notice above the central arch a delicate sculpture representing the Trinity.

The beautiful CHOIR (Transitional from the Early English, with other features) is one of the most interesting in England, and as diverse in its architecture as the nave of St. Albans, yet harmonious in effect and richer and more lovely than the choirs of many larger cathedrals. The ample height and breadth of its well-proportioned arcades, the carefully disposed ornament, and the richly traceried east window all contribute

to its excellent appearance. It consists of six bays and is built in three stages. Notice

1. The three bays at the west on the north side, a part of Roger's Transitional choir, their westmost arch walled up to add support to the central tower; the three Perpendicular bays on the south side, facing these, which were reconstructed after the fall of the central tower; the three eastern bays and the east end, in the Transitional from the Early English or the Early Decorated style, completed at some time before 1340.

2. The great East Window of seven lights, one of the most beautiful Decorated windows of its period, its rich glass all destroyed during the Civil War.

3. The vault, entirely modern but its Bosses original, newly painted, and gilt, representing The Good Samaritan (on the midrib of the second bay from the east); The Expulsion from Eden (in the third bay), and The Annunciation (in the fourth bay).

4. The Sedilia (Late Perpendicular), much restored; and the Stalls (Perpendicular), with fragile pinnacles, excellent bench ends, and pendants of angels in the canopies. The modern Bishop's Throne bears an old finial wrought with the arms of St. Wilfrid crowned by a mitre. The Misereres include, among other interesting subjects (beginning at the west on the south side) (8) Jonah thrown into

the sea; (15) Samson bearing away the gates of Gaza; and (17) (the bishop's stall), a quaint representation of the Spies with the Grapes of Eschol.

In the NORTH CHOIR AISLE, which exhibits an interesting variety of architecture but is dark and uninviting, notice the quaint corbels; and the junction of the old and new work in the fourth bay from the west.

In the SOUTH CHOIR AISLE, notice the heavy vaulting shafts at the west, set on curious Transitional corbels; the mutilated Jacobean tomb with effigy of Dean Fowler, d. 1758; and a tablet to Robert Porteous, d. 1758, a native of Virginia and member of its Legislature, who died at Ripon.

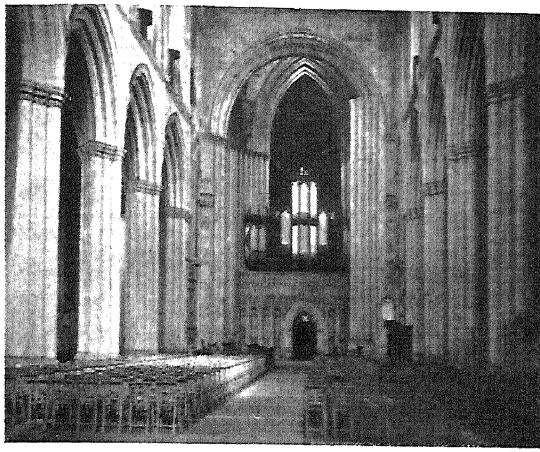
THE CHAPTER HOUSE, entered from the west bay of the south choir aisle, was not built as such and has no structural connection with the present church. It may represent an apsidal chapel of the Norman transept. It is built in three stories, having a Norman crypt below and a Lady chapel above, and consists of four bays with an apse. The eastmost bay, however, with the apse, has been walled off to form a vestry. Notice the huge bull's-eye windows on the south peering out from below the vault like great watching eyes set under heavy brows; the base and steps of the altar in the vestry and some beautiful carved fragments of alabaster, probably parts

of St. Wilfrid's Shrine. The Lady chapel above, called the Lady Loft, is Perpendicular. The Norman Crypt below has a low vault, wide chamfered ribs, and was long used as a bone-house.

THE EXTERIOR OF THE CATHEDRAL is both dignified and graceful if one may forget the humble central tower which appears to be sinking into the church beneath. The plateau on which the church is situated slopes away, on the east and south, to the town below, revealing all the structure from a considerable distance.

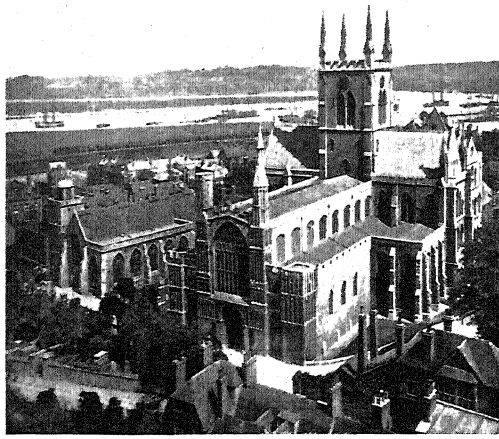
The WEST FRONT is an interesting and excellent example of Early English architecture, having graceful outlines and ornamented with good arcades and many windows. The shafts throughout are clustered and ringed; dogtooth is freely used in the arch mouldings. The towers had cracks nearly a foot wide on three of their sides, and had to be tied together with iron at the restoration in 1862.

On the SOUTH SIDE OF THE CHURCH, notice the series of nave buttresses in receding stages, the lowest projecting eight feet from the wall; the nave battlements, having cruciform arrow slits in the merlons intended for the crossbows of archers; the exterior of the south transept, with the round-headed Transitional doorway looking down a beautiful, tree-arched avenue which seems to melt away



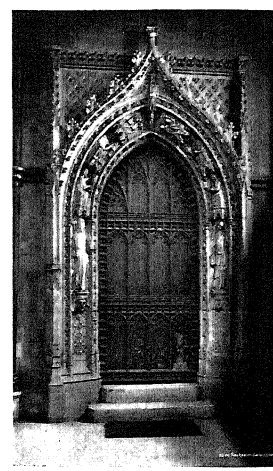
RIPON — FROM THE SOUTH EAST

RIPON — INTERIOR LOOKING EAST



ROCHESTER — FROM THE SOUTH WEST

ROCHESTER — CHOIR
LOOKING EAST



ROCHESTER — CHAPTER HOUSE
DOORWAY

into a distant sea of green; and the exterior of the old Norman chapter house with the Lady Loft above.

THE EAST END of the choir is in the Early Decorated style, of good design; the turrets of its angle buttresses contain cells or rooms, the southmost having a trap-door and a window slit, possibly intended for the use of an anchorite, as at Norwich; or, as at Peterborough, for the convenience of workmen repairing the roof. Among the many tombstones on the slope of the hill, some of them beautifully lettered and bearing quaint inscriptions, notice the elaborate modern monument of Thomas Lord Erskine, d. 1859, Lord Chancellor of England.

The exterior of the NORTH TRANSEPT is of peculiar interest, being the almost unaltered work of Roger. THE CENTRAL TOWER, called also St. Wilfrid's Tower, rises only a single story above the roof, and shows a curious mingling of twelfth- and fifteenth-century architecture.

The splendid Palace of the Archbishops of York was situated north of the church where the Court House now stands, and was enclosed by a noble park, "six miles in cumpace"; but after the new palace at Bishopthorpe was built, this fell to decay. The site retains its old name, "The Hall Yard."

ROCHESTER

"A brilliant morning shines on the old city . . . changes of glorious light from moving boughs, songs of birds, scents from gardens, woods, and fields . . . penetrate into the cathedral, subdue its earthy odour and preach the Resurrection and the Life." — DICKENS.

THE cathedral church of Christ and the Blessed Virgin Mary at Rochester, situated about half-way between London and Canterbury, is small in size but great in age, being only seven years younger than Canterbury itself. The cathedral suffers, no doubt, from its proximity to splendid Canterbury, which no one can pass by; perhaps we may say that Rochester cathedral and town are for the more leisurely traveller, for the lover of Norman architecture and monastic ruins, and especially for the lover of Dickens, whose earliest and latest years were spent in the vicinity, and who has made all the quaint nooks and corners of the old Roman town and its cathedral live again in his novels. The scenes of Edwin Drood are laid in and around the old church, and almost the last

words penned by the master's hand at his beautiful home three miles away were a description of vespers in Cloisterham (Rochester) cathedral. Every visitor to the cathedral will wish to read this last novel, with its satisfying continuation by Richard Proctor, "Watched by the Dead," either before or after his visit.

THE ESTABLISHMENT. Rochester is a cathedral of the New Foundation, having been served by regular monks, and the church refounded after the Dissolution of monasteries. It was, however, a cathedral from the early days of the seventh century. Says the Anglo-Saxon Chronicle, concerning the events of 604: "This year Augustine consecrated two bishops, Mellitus and Justus; and Ethelbert gave Mellitus a bishop's see in London, and to Justus he gave Rochester."

HISTORY OF THE FABRIC. The present church is probably the second on nearly the same site. The first, a Saxon church, built in 604 by King Ethelbert for Justus, was dedicated to St. Andrew, in honour of the Roman priory of that name on the Celian Hill where the pope blessed the early missionaries whom he was sending out to England. The present cathedral was begun by Gundulf, the first Norman bishop (1077–1108), a friend of William the Conqueror (for

whom he built the Tower of London), and continued by later builders. The entire east end of the church was rebuilt in the Early English period from offerings made at the Shrine of St. William of Perth.

ARCHITECTURAL STYLES. The nave is chiefly Norman; the north transept, Early English; the south transept, Early Decorated, or Transitional; the choir, its transepts and the presbytery, Early English; the Lady chapel, Perpendicular; the crypt, Norman and Early English; Gundulf's Tower, Early Norman; the central tower and spire, modern.

DIMENSIONS. The entire length of the church is 305½ ft.; length of choir with presbytery, 147½ ft.; width of choir, 28 ft.

PLAN. The church is in the form of a double cross, having both a main and a choir transept; a nave of eight bays; a choir of four bays; a Lady chapel on the south side of the nave; a presbytery of two double bays and a crypt.

THE NAVE (chiefly Norman). "Looking down the Norman nave," says Mr. Grewgious, expressively, "is like looking down the throat of Old Time." The general aspect of this old Norman nave is pleasing on account of its excellent proportions and the reserved but sufficient ornamentation. Notice

1. The variety of design in the piers, no two being alike.

2. The remains of a large painting of St. Christopher with the Christ child, on the west pier of the south side. "When St. Christopher was about to suffer martyrdom, he kneeled down and prayed that those who looked upon him, trusting in God the Redeemer, should not suffer from tempests, earthquake, or fire. Hence arose the belief that those who looked on his image were safe from injury the entire day." For this reason the figure of the saint was often painted in the nave or some other conspicuous part of the church; at Amiens it appears on the outer wall.

3. The two eastern bays, chiefly Decorated, the rebuilding of the entire nave being undertaken in the Early English period and continued in the Decorated, but the work progressed no farther than the second bay from the east.

4. The triforium, probably the work of Ernulf of Canterbury; it has no floor over the side aisle and the gallery passage was blocked up in the nineteenth century to furnish additional support to the failing north walls. Notice the pointed arches of the passage, thought by some to be the earliest use in England of the pointed arch. Iron girders have been run through the walls fastened with double S's of iron. The tympana of this stage are decorated with diaper work in

a variety of designs and enclose sculptured bosses.

5. The low, flat ceiling supported by hammer beams representing demi-angels.

THE NORTH NAVE AISLE was the later work of Ernulf. In the SOUTH NAVE AISLE are the remains of considerable portions of Gundulf's work, unchanged except by time, the arches and wall spaces on the north being almost as he left them. His masonry is also seen in the second bay from the west, the ashlaring having been removed in order to display it.

THE LADY CHAPEL (Perpendicular) is entered from the south nave transept (to which it belongs in construction), or from this aisle. The south transept had long been in use as a Lady chapel, but proving too small, this addition of three lofty bays was built out from it to the west as its nave, in the Decorated style, but was rebuilt in the next century. Notice the three noble arches opening from the chapel to the nave; the delicate screens; the graceful vaulting-shafts intended to support a fan-traceried vault which was never built; and some interesting Ledger Stones in the pavement.

THE SOUTH NAVE TRANSEPT (Transitional from the Early English, or Early Decorated) was the last important work in the cathedral during the Middle Ages, and consists of

three bays without aisles. It was long in use as a Lady chapel, and the altar recess at the east still retains traces of elaborate mural decoration. Notice

1. A tablet with painted bust to Richard Watt, d. 1579, founder of the Inn for Six Poor Travellers in Rochester, made famous by Dickens' story. Indeed, this monument inspired the story. Mr. Watt was a benevolent citizen of the town who had gained his wealth as a fort contractor, and built a fine residence known as Satis House where he once entertained Queen Elizabeth. The bust on the monument used to stand in the hall at Satis House.

2. A tablet to the memory of Charles Dickens, bearing this inscription: "Charles Dickens, born in Portsmouth, Feb. 7, 1812, died at Gadshill Place by Rochester, 9 June, 1870, buried at Westminster Abbey. To connect his memory with the scenes in which his earliest and his latest years were passed, and with the associations of Rochester cathedral and its neighborhood, which extended over all his life, this Tablet, with the sanction of the dean and chapter, is placed here by his executors."

In the NORTH NAVE TRANSEPT of two lofty bays (Early English), notice

1. The great east arch to the choir aisle, built by William de Hoo, the builder of the

choir, having both Norman billet and Early English dogtooth ornament.

2. The porch-like second arch on the east wall, once the Altar of St. Cross, near which, it is thought, Bishop Gundulf was buried. His great tower stands just outside the transept.

3. The Brass of quaint design to Richard Poley, d. 1770.

The general appearance of THE CHOIR (Early English) is somewhat narrow, straitened, and unchurchly, the wide, brilliantly coloured dado which runs above the stalls increasing the latter effect. Because it is solidly separated from its aisles by masonry unpierced by arches in its lower stage; and also because it is lighted almost garishly, from the ample clerestory windows, emphasizing the darkness of the presbytery at the east, the choir suggests a large, handsome passage to something more important beyond. It consists of four bays, and represents the thirteen years' work of the sacrist William de Hoo. Funds for the building were supplied by the offerings for two years at the shrine of St. William. The sacrist seems to have left standing the heavy Norman masonry of the north and south walls, and on them to have applied a blind arcade, perhaps intending to open it to the aisle at some future time. The triforium, usually at this early date con-

sidered indispensable, is omitted here as in the entire eastern arm. Notice

1. The corbels, no two being alike, that east of the Bishop's throne probably the finest Purbec corbel in the kingdom. It consists of two superimposed, moulded capitals, decorated with a mass of beautiful foliage.

2. The Heraldic Painting, or dado, above the stalls, most of it reproduced from the abundant remains of the fourteenth-century original. The design consists of horizontal rows of large, red quatrefoils, each containing a golden lion, alternating with rows of blue octagons, each containing a fleur-de-lis. The shields of arms of the bishops of Rochester were later painted on the top borders. The painted band across the west end of the choir is narrower and executed on wood.

3. The Wheel of Fortune, a thirteenth-century distemper painting on the north wall, showing a part of the wheel in the centre of which appears Queen Fortune; two men are trying to reach the top where sits the sumptuously clad present favourite with an appearance of anxiety for his future; hectic spots are on the cheeks of all.

The beautiful CHOIR TRANSEPT and the PRESBYTERY beyond the choir (Early English), of the same period, are lofty, graceful, and delicately designed, and the free use of Purbec, while darkening the general effect,

also contributes to its dignity; the central bay of the transept is supported by a rich sheaf of Purbec shafts, having sub-bases of stone and three sets of double rings.

THE NORTH CHOIR TRANSEPT was long called St. William's Chapel because it contained the tomb and shrine of William, a Scotch baker of Perth, murdered in Rochester in 1201 by his servant, while on his way to the Holy Land. "And because he dyed in so holy a purpose of mind, his body was by the monks conveyed hither to St. Andrews, laid in the choir and promoted by the pope from a poore baker to a blessed martyr." A coped coffin lid, carved with a beautiful cross, said to be his monument, may be seen in a recess in the north wall, the recess painted with a delicate green vine on a red ground and having white birds (popinjays), some singing, in its branches.

Notice also in this transept the tomb of Bishop Walter de Merton, d. 1277, the founder of Merton College. It was originally a rich structure of French enamel, made by John of Limoges, who brought it over and set it up here; but little of the original work now appears, the alabaster effigy dating from 1662.

The Eastern Aisle of this transept once contained chapels. Notice its interesting Pavement of tiles and incised stones, having

designs of geometric figures, fleur-de-lis, lions, and an Agnus Dei. The great stone preserved here belonged, in some sort, to the shrine of St. William, but its meaning is not now understood.

THE NORTH CHOIR AISLE is curiously divided midway, the eastern portion being entered from the choir transept, the western, from the nave. Notice the eight worn Pilgrim Steps, now covered over with wood; the westmost door leading to a winding passage to Gundulf's tower, and the beautiful canopied tomb attributed to Bishop Hamo de Hythe, d. 1352, who held the onerous post of confessor to Edward II. The indents of eleven brasses, collected from various parts of the cathedral, have been placed in this aisle and are of much interest. At the foot of the eastern steps is the largest brass in the church, having an effigy of Bishop Thomas of Brunton, d. 1389, confessor to Richard II, the large canopy supported by shafts enriched with figures of saints; in the super-canopy is a representation of the Trinity.

In the SOUTH CHOIR TRANSEPT, which, in general, is like the north, notice the leaning of the piers from the perpendicular; two small doors in the thickness of the south wall, the westmost leading down to a room in the crypt known as the Chamber of Penance; the eastmost opening to four steps of an old stairway

which led to the Chamber of Indulgence over the east aisle of the transept.

THE CHAPTER HOUSE DOORWAY in the east aisle of the transept, dated 1312–52, is elaborately carved in light stone with many figures, heads, and devices, all its details being wrought with exquisite grace and delicacy. Among many interesting features, notice

1. The canopied figures set in the wide, hollow moulding. The lowest pair is supposed to symbolize The Law and The Gospel; on the south a female figure with blindfolded eyes holds the tables of The Law and leans on a broken reed; the corresponding figure on the north, representing The Gospel, bears the model of a church and the staff of a bishop. Directly over these are seated figures of old men, probably prophets, here, as often, represented veiled, reading from books or scrolls placed on desks; and above each is a second figure, probably an Evangelist, not veiled, one about to write on a scroll, the other a youthful figure in smiling meditation, book in hand, suggesting St. John. Evangelists and prophets are often so represented together, the significance being the rising of the New Dispensation from the Old. John is usually placed with Ezekiel, and Luke with Jeremiah; as in a mosaic in the church of St. Vitale at Ravenna; in a window at Chartres cathedral;

on a font at Manseburg, and in a mosaic at St. Sabina's, Rome.

2. Two angels in each of the upper niches of the doorway standing in the midst of flames, and apparently speaking or singing; and in the apex of the arch a small nude figure, perhaps representing the Angels of Purgatory receiving a soul.

3. A beautiful vine enclosed within a pierced moulding which runs around the arch; and a series of delicately carved heads representing a king, an abbess, a monk, and various other personages, some laughing, some shouting, and some yawning.

THE SOUTH CHOIR AISLE seems to have shown alarming signs of failure soon after its completion, and, as there was no place for an external buttress on account of the cloister, one was placed within, where it still remains, doing its duty faithfully, but adding nothing to the appearance of the aisle. Notice traces of the old cloister on the south wall; the well-carved corbels and bosses; and a small section of Gundulf's south tower on the wall, near the cloister door, indicated by the tufa groins.

THE PRESBYTERY (Early English) is of beautiful design and, like the choir transept, consists of two lofty double bays built in two stages. Notice the series of tall, arched recesses built in two planes which runs in front

of the main arcade, an elegant device for securing delicacy and grace; the large form of dogtooth in use here; the modern pavement copied from early designs in the transept; the fourteenth-century Sedilia, and the beautiful piscina and aumbrey.

Among numerous monuments, notice a large, plain Purbec coffin, attributed to Bishop Gundulf, d. 1108; a beautiful thirteenth-century coped coffin, the lid of the *dos d'ane* shape, having on the ridge a rod from which foliage is springing; the tomb of Bishop Lawrence de St. Martin, chaplain to Henry III, d. 1274, one of the most beautiful in the church, having a rich canopy carved out of hard Purbec; the shrine-shaped monument of Bishop Gilbert de Glanville, d. 1214 (similar to that of his close friend, Archbishop Walter of Canterbury, which was erected by Glanville), having busts in the sunken quatrefoils of the lid; and the magnificent painted tomb and effigy of Bishop John de Sheppey, d. 1360, its beautiful canopy now in ruins in the crypt. The effigy of clunch has wide-open, glazed eyes which seem to stare at all who come, and all the rich vestments are painted in bright colours.

THE CRYPT is the most extensive in England, next to Canterbury, and consists of a Norman and an Early English portion. It is used for vestries, and smiling little choir-

boys in their white robes daily emerge from its dull old entrance looking as fresh and innocent as angels. The Early English crypt is much the larger, and is divided by columns into seven aisles, forming "the lanes of light," which so impressed Dickens when he was studying the cathedral for his last novel. The Norman crypt, built of tufa, consists of two bays at the west; its plain rubble vault has prominent groins, but no ribs; the circular columns are built out of a single stone and divide the crypt into three aisles.

THE EXTERIOR of the cathedral is not imposing nor beautiful, though it contains beauty. The recent addition of a low central spire, which strictly imitates the original design, serves to emphasize the lowness and plainness of the general effect. The ruins of the cloister and monastic buildings, linked as they are with Roman remains, are a mine of wealth to the archæologist.

The WEST FRONT, lately restored, is Late Norman and all its abundant carved work is wrought with unusual delicacy. The Central Doorway is one of the most beautiful in England, having a sculptured Majesty in the tympanum, and below, a range of mutilated figures, probably the Twelve Apostles, placed with much artistic skill, some in pairs, conversing, while one has his hand upraised as if preaching. The five orders of mould-

ings are richly carved with foliage, birds, small animals, and grotesques. The capitals, abaci, and rings are also carved. Notice the Two Royal Figures, one on either side of the door, among the oldest mediæval figures in England, and thought to represent Henry I and his queen Matilda, Gundulf's royal patrons. The queen has narrow draperies and a long mantle confined by a cord with tassel; her hair is worn forward in two long, thick plaits. The Towers flanking the central section of the façade are ornamented with arcades, and terminate in large octagonal turrets. The outer towers are also arcaded and have pyramidal caps.

On the SOUTH SIDE of the nave was located the early Cloister, later rebuilt south of the choir. The ruins in this part of the grounds are seen only by permission and have no voice for the hurried traveller. The south wall of the old Cloister was formed of the Roman city wall (now concealed under a rich robe of ivy), and through it doors were built to the Refectory and kitchen beyond. The Bishop's Palace on the south has not been used as an episcopal residence for more than three centuries, its last occupant being Cardinal Fisher, beheaded on Tower Hill in 1535.

GUNDULF'S TOWER, north of the choir, originally sixty feet high, was, it is supposed, one of a pair of transeptal towers, appar-

ently begun soon after the Bishop's consecration in 1077, and while the Saxon church was still standing. The ruined lower story is all that remains, the upper part having been torn down in the eighteenth century for stone to repair the church. The material is tufa mixed with rag. To-day the old masonry is almost entirely concealed by a rich growth of ivy.

ST. ALBANS

"Down the Roman road Hereward went . . . on to St. Albans, then deep forest. . . . And there they lodged in the monastery, for the monks thereof were good English, and sang daily masses for King Harold's soul." — KINGSLEY.

THE cathedral church dedicated to St. Alban possesses so many claims to the attention of the historian, the archæologist, and the lover of the romantic and beautiful that I do not hesitate to class it among the most interesting cathedrals of England. It is largely built of good Roman brick, made before the fourth century. Its well-preserved choir and a part of its nave are among the earliest considerable examples of Norman architecture in the country; it contains fragments of the most beautiful Early English architecture ever wrought; its examples of Decorated work are important and interesting; and but for the weak hand of a modern restorer, which has swept away much that is valuable and replaced it with much that is worthless, St. Albans might hold its head very proudly to-day.

THE ESTABLISHMENT. St. Albans is a

cathedral of the Victorian Foundation, having been selected as the seat of a bishop in 1877. The church, however, belonged to a monastery which was one of the richest and most powerful in the kingdom, and also one of the oldest, its history dating back to that terrible persecution of Christians by Diocletian in which Alban, a young British soldier, suffered death on the very spot where the cathedral now stands. In Norman days the monastery rose to great prosperity, its large and splendid buildings covering the great south slope of the hill, and its ample estates including, it is said, all the land between this and London. Its abbots were men of consequence, and were privileged to wear the mitre. Its historians numbered such men as Matthew of Paris and Walsingham. After the surrender of the monastery to the king, the monastic buildings were sold and demolished, and the church itself (except the Lady chapel which was granted to the town in 1553 for a Grammar School) was bought by the town of the king to serve as a parish church.

HISTORY OF THE FABRIC. This is the third church on the site. The first was built in 313 in memory of St. Alban, on the spot of his martyrdom, and was destroyed by pagan Saxons. The second, also Saxon, was built by Offa in 793, in penance for having mur-

dered King Ethelbert, and to its walls he brought back the remains of the saint, "long hidden under the green sod." The present church was begun by the Norman abbot, Paul of Caen, in 1077, the material being chiefly Roman brick brought over from the old city of Verulam across the river. The saintly Abbot John de Cella (1195–1214) began at the west front to rebuild the nave in an exquisite expression of the Early English style which has never been equalled in England; but of his soon interrupted work only a few fragments now remain. Four bays on the north side of the nave and five on the south were later rebuilt in the Early English style by the blithe Abbot William of Trumpington (1214–1235); and five bays on the south were rebuilt in the Decorated style by Hugh of Eversden, but completed by Abbot Michael of Mentmore. The presbytery was rebuilt in the Transitional period following the Early English; the Lady chapel was completed by the same Abbot Hugh who wrought the Decorated bays of the nave. The church has been thoroughly if not successfully restored within a few yea s by Lord Grimthorpe.

Architectural Styles. The nave is Norman, Early English, and Decorated; the choir, Norman; the presbytery and Saint's chapel, Transitional from the Early English;

the retrochoir, of the same period, is now almost entirely modern; the Lady chapel is Decorated; the central tower, Norman.

DIMENSIONS. The entire length of the church is 550 ft.; length of nave, 205 ft., being the longest nave in England; height of nave, 66 ft. 4 in.; height of central tower, 144 ft.

PLAN. The church consists of a nave of thirteen bays, the two eastmost forming the ritual choir; a transept of two bays in each arm; a presbytery, with Saints' chapel, of five bays; a retrochoir of three bays; and a Lady chapel at the east of three bays.

THE NAVE, ample, well-lighted, and the longest nave in England, appears somewhat bare and uninviting, but is rich in its architectural history. Of its thirteen bays the three eastmost are screened off, one supporting the organ, the others forming the choir. Notice

1. The six strong, solid, plain, Norman bays on the north side at the west, built by Abbot Paul of Caen, having massive piers of plastered brick, plain capitals, a broad triforium arch, and a clerestory, largely modern. Note the Prison Pillar, having an opening for ventilation, and containing a staircase.

2. The interesting series of Mural Distemper Paintings, chiefly on the west and south faces of these main piers, of much

later date than the masonry. On the south face of the third pier from the east is a representation of St. John bestowing on a poor pilgrim the ring given him by Edward the Confessor, the background of the picture being lined off to imitate masonry and powdered with stars and roses. The vested figure of Archbishop Becket appears on the south face of the fifth pillar; and a figure of St. Christopher on the sixth. All the paintings on the west faces are Crucifixions, and are best seen from the aisle.

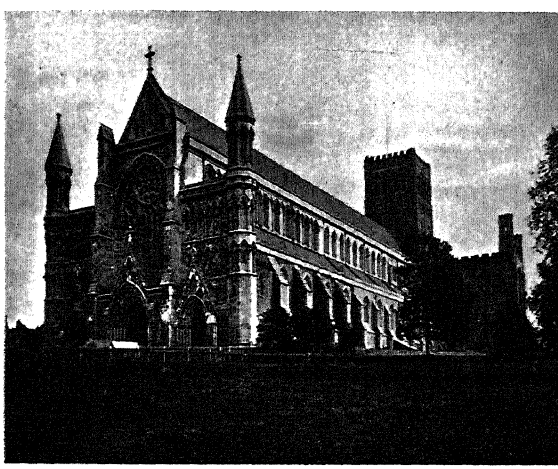
3. The Early English bays, four on the north and five on the south, at the west end, having main arches of noble proportions, a rich triforium decorated with dogtooth and a wide clerestory in two planes.

4. The five Decorated bays at the east, facing Abbot Paul's six Norman bays, of elegant proportions and graceful design. The carved head at the springing of the eastmost arch is thought to represent the builder, Abbot Hugh.

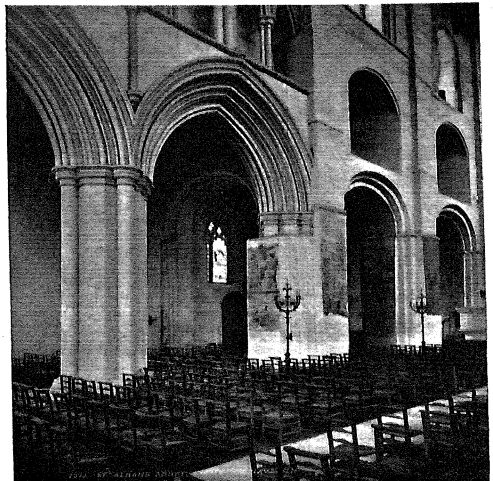
5. The seventeenth-century inscription to Sir John Mandeville, a native of St. Albans, d. 1372, author of the famous book of travels in Egypt, India, China, and the Holy Land.

6. The Early English fragments of John de Cella's work in the west bay, consisting chiefly of delicate capitals, corbels, and bases, and the lofty south arch, intended to connect

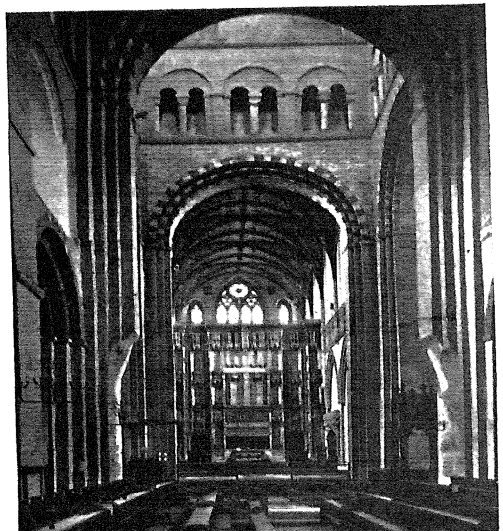
ST. ALBANS — MONASTERY GATEWAY



ST. ALBANS — FROM THE SOUTH WEST



ST. ALBANS — NAVE, JUNCTION OF NORMAN AND EARLY ENGLISH WORK



ST. ALBANS — INTERIOR LOOKING EAST

the south aisle with the base of a western tower.

In the NORTH NAVE AISLE, notice the series of five Mural Distemper Paintings of The Crucifixion on the west faces of the eastern piers. The earliest, on the eastern pier, dated by Mr. Page at c. 1210, has figures painted in yellow ochre; the red ground is powdered with stars; the cross is a Tau and the drooping figure of Our Lord is extremely well portrayed. Beneath is The Coronation of the Virgin. Each of the other paintings of this remarkable series is full of interest.

In the SOUTH NAVE AISLE notice that the windows were built high on account of the cloister wall outside.

The Decorated Organ Screen of beautiful carved clunch has canopied niches and beautiful ornament. Four altars once stood against this screen.

The ritual CHOIR (Norman) is that part of the nave beyond the screen, the architectural choir (here called the presbytery) including the bays immediately east of the crossing. Notice the beautiful modern Stalls and Throne; the early paintings on the clerestory walls, probably representing, on one side, the Four Doctors of the Church, and, on the other, the Four Evangelists; the fifteenth-century panelled ceiling; and the Saxon balusters in the triforium of the Lantern bay.

The NORTH CHOIR AISLE is enclosed and used for vestries. In the SOUTH CHOIR AISLE notice the tomb of Roger and Sigar, two early hermits who lived and died in this vicinity.

THE NORTH TRANSEPT probably stands on the site of St. Alban's martyrdom, and is a part of the early Norman church of Abbot Paul, but much restored. The North wall has two deeply splayed Norman windows decorated in their jambs with painted scrolls and vines, and above them is a modern rose window by Lord Grimthorpe, locally known as the "change for a sovereign window," with a modern inscription beneath by "Edmund the new builder." Notice here the Saxon balusters in the triforium, apparently turned by a lathe, possibly belonging to Offa's Saxon church; a mutilated painting on the east wall, part of the reredos of The Altar of the Leaning Cross, representing The Incredulity of Thomas; and an inscription near it, which has been translated:

"I am on the cross for thee; thou who sinnest, cease, for Me:
Cease, I pardon; strive, I help; conquer, I crown."

The entire south wall of the SOUTH TRANSEPT was rebuilt by Lord Grimthorpe, the five lofty lancets being an imitation of the Five Sisters of York. Notice here

1. The rich Norman arcade under the south lancets, brought from the passage outside; and the Norman doorway fitted into the wall, most of its stones taken from a door in the cloister.

2. The Saxon balusters in the triforium; and the exposed section of herring-bone work done in Roman brick, a part of the early Norman church.

3. Three beautiful old Livery Cupboards of carved wood, set in a recess of the west wall, of the sort used in the sixteenth and later centuries to contain the liveries of food set out, as a sort of stop-gap, between the early supper and the late morning meal; or else to receive food set apart for the poor. They were always ventilated. These at St. Albans are now used to contain the loaves of bread which, according to the terms of an old charity, are given away every Sunday morning after service to a certain number of poor women.

THE PRESBYTERY (Transitional from the Early English) presents a rich appearance, chiefly on account of its great stone reredos and the ornate Perpendicular chantries at the sides. Notice

1. The fifteenth-century panelled Ceiling, painted in Abbot John of Wheathamsted's time, its roundels containing the Agnus Dei and the eagle, emblems of the abbot's patron saints.

2. The great Reredos or screen of stone, chiefly restored, in design like those of Winchester and Christ Church, a mass of rich tabernacle work, all its beautiful canopied niches being filled with modern figures.

3. Numerous Indents and Brasses in the pavement, several commemorating those who fell in the Wars of the Roses on battle-fields near St. Albans.

4. The Perpendicular chantry of Abbot John of Wheathamsted, d. 1464, on the south side, consisting of a low, broad-vaulted bay, with the inscription "Valles habundunt" (The valleys shall be fruitful), referring to the fruitfulness of Wheathamsted's birthplace, and to his arms, three wheat sheaves. The stone grille is painted blue; the tomb within is very plain; and the chantry is now used as a repository for several brasses, including the very rich and beautiful Flemish Brass of Abbot de la Mare, one of the largest in England, with the abbot's effigy under an elaborate canopy.

5. The Late Perpendicular chantry of Abbot Ramryge, on the north side, much more stately and beautiful than Wheathamsted's, to make room for which the entire masonry of an arch was removed. Among the numerous devices and subjects which adorn the richly panelled walls, notice the arms of the abbot and of St. Alban; the abbot's

rebus of rams bearing croziers, having their collars lettered RYGE; the Scourging and Martyrdom of St. Alban (in the door arch), the executioner's eyes, according to an old tradition, falling out with horror.

In the five bays of the SOUTH AISLE OF THE PRESBYTERY, notice the old plaster vault painted in imitation of masonry, and the great Norman arches on the north, originally opening into the Treasury, from which the plaster has been removed to display the tile work.

THE SAINT'S CHAPEL at the back of the great screen contained the Shrine and relics of St. Alban, and is an integral part of the presbytery. Notice

1. The much mutilated base and pedestal of the Shrine of St. Alban, consisting of more than 2000 fragments of carved and painted stone which were found hidden away in various places after the Reformation. It is chiefly of Purbec, stands about eight feet high, and was built in the early fourteenth century by Abbot John de Marines. The saint's head lay towards the west, where was an altar; the outer case of the coffin was richly adorned with plates of silver-gilt set with jewels, and very rich offerings were here made by kings and nobles.

Among the numerous interesting details, notice the two series of columns, the outer

ones twisted and intended to bear tapers; the openings in the base, probably for the use of those who sought healing at the shrine; the figures in the spandrils of the arches representing censing angels, and the Scourging and Martyrdom of St. Alban. Notice also the rich cornice of Purbec foliage and the beautiful cresting of Caen stone.

2. The great wooden Watching Loft on the north side of the chapel, the most perfect example of such a chamber in England, the exterior being carved with the utmost skill. It contains two rooms, the upper one approached by a narrow oak stairway.

3. The Chantry and tomb of Humphrey Duke of Gloucester, d. 1446, consisting of two lofty, elegantly ornamented Perpendicular stories occupying the east bay on the south side of the chapel, both outer and inner walls covered with panelling, tracery, and canopied niches, the beautiful fan-traceried ceiling having rich pendants. The burial was in a vault below the chantry, whence many of the bones have been stolen away.

The restored RETROCHOIR of two bays was originally a beautiful Transitional aisle, containing five altars; but it fell into ruin after being used for many years as a public thoroughfare from the north to the south side of the long abbey, having served also

for three centuries as a playground for boys of the Grammar School in the Lady chapel. In the centre of this aisle once stood the rich shrine of St. Amphibalus.

THE LADY CHAPEL (Decorated), originally one of the most choice and beautiful parts of the church, was built by Abbot Hugh of Eversden, the builder of the Decorated bays of the nave. It is said that he could not learn Latin; and being summoned to the Vatican and dreading lest his ignorance should appear, he invoked the aid of the Virgin, and on his return built this chapel in her honour, and in gratitude for her assistance. For nearly three hundred years after the Dissolution, this chapel was in constant use as a Grammar School, and nearly all of its many rich sculptures were destroyed.

Notice the beautiful windows, having canopied niches in the jambs carved with the utmost delicacy, once containing figures; the modern wall arcade, its spandrils enriched with carved fruits and flowers of the vicinity; and the canopied Sedilia at the east.

In the NORTH AISLE OF THE PRESBYTERY, notice the graceful Early English wall arcade; the fragments of the Shrine of St. Amphibalus, and the north face of the Watching Chamber and of Ramryge's chantry.

THE EXTERIOR of the long, severely plain cathedral is seen to great advantage from a

distance since it crowns the summit of a hill of considerable height. The long, sunny, south slope, over which Bede was enthusiastic ("clothed all over with various flowers . . . worthy for its natural appearance of loveliness to be consecrated by the blood of the blessed martyr"), once contained the Abbey orchards and the great domestic buildings of the monastery. Of all these none remain above ground save the great Gateway at the west, now occupied by the Grammar School. Numerous mounds on the hillside reveal the sites of other buildings.

The West Front is almost entirely modern, in the Early English style, and of pleasing design, but inadequate as the principal entrance of so long and so great a structure. The three porches of John de Cella have been almost wholly rebuilt, a few of his fragile mouldings, brackets, and capitals remaining. The emblem of St. Matthew in the central porch bears the head of Lord Grimthorpe, the restorer of the cathedral; "but what the scroll upon which he is writing may represent is not known," says a witty writer in "Architecture."

The South Side of the nave reveals the old Norman masonry of narrow, red, Roman tiles, once plastered over. Notice the Norman windows in the clerestory, and the fine corbel table above; traces of the rich Decorated

cloister against the walls; the lofty south transept, deprived of much of its beauty by the restorer, its south window imitating the lancets of the Five Sisters of York, which, says the writer quoted above, "will be remarkable to the end of time." The East End of the church contains the Decorated Lady chapel with its beautiful traceried windows, extending east from the noble presbytery. The northeast view from the angle between the transept and Lady chapel is one of the best. The beautiful old Norman Tower of red Roman tiles still stands untouched in all its original dignity and simplicity; it is nearly square, 144 ft. high, and rises in four stages above the roof. Each of the upper stages is pierced with good Norman windows. The battlemented parapet is of later date.

SALISBURY

"So all over the plain, by sight of the steeple, to Salisbury . . . the minster most admirable."

— PEPYS.

THE cathedral church of St. Mary at Salisbury is the most beautiful, externally, of all the cathedrals of England, though one of the least interesting within; and the exquisite group formed by the lofty, pinnacled transepts, the Lady chapel and the soaring central spire, especially when seen from the northeast, constitutes perhaps the loveliest Gothic view to be found in the world. The environment is precisely the right one for such a delicate cathedral of pale grey stone. It rises in stately grace from a broad, level sea of green, which is shaded by beautiful English trees, softly emulating the lovely central spire; long, brown, level walks traverse the lawn; the richly sculptured west front stands well in reserve from the life of the town, and has its own fair expanse of matchless green.

Salisbury is unique in being the only one of England's earlier cathedrals built in a single architectural style and within a brief

and continuous period. Her foundation stones were laid in 1220; the choir was in use five years later, and the entire building was consecrated in 1258, though the tower and spire were added later.

THE ESTABLISHMENT. Salisbury is a cathedral of the Old Foundation, having been served by secular canons from the first; and it is also a pre-Reformation cathedral dating its establishment at Salisbury from 1218.

HISTORY OF THE FABRIC. On a bleak hill-top a mile distant, in Old Sarum, stood a Norman church of the Conqueror's time near to a great castle. The ecclesiastical and military powers often came into conflict; the bishop grew weary of the "often insolences and malapert demeanour of the soldiers"; water was scarce; the winds blew so loudly over the church that the people could not hear the priests say mass. "Let us, in God's name, descend into the level," wrote Peter of Blois.

According to the tradition, the new site of the cathedral was determined by the flight of an arrow, shot from the castle rampart by the bishop himself, which buried itself a mile away, in that most convenient and beautiful plain where to-day the lovely grey spire lifts its head towards the stars. The builder of the cathedral was Bishop Richard Poore, "a man of notable sanctity," who

laid the first stone in the name of Pope Honorius III; the second in the name of the new king, Henry II, the third and fourth being laid by the Earl of Salisbury and his lovely Countess Ela, "a woman truly praiseworthy because she was filled with the fear of God." Gifts for the new work poured in; the canons, glad to leave their bleak hill, gave one-fourth of their income for six years; all the Purbec marble needed for twelve years was offered by Alice Bruer, a noble-minded woman. At the end of five years the eastern portion of the church was solemnly consecrated by Archbishop Langton. Bishop Poore went on to Durham in 1239, and the final consecration took place, with a very great festival, under Bishop Giles of Bridport in 1258.

ARCHITECTURAL STYLES. The entire church, with the exception of the Decorated spire, is of the Early English architecture at the period of its complete development.

DIMENSIONS. The length of the church is 473 ft.; length of nave, 229½ ft.; height of nave and of choir, 81 ft.; height of spire, 406 ft.

PLAN. The church is in the form of a double cross, having both nave and choir transepts; a nave of ten bays; a nave transept of three bays in each arm with an eastern aisle; a choir of seven bays; a choir transept of two bays in each arm and an eastern aisle;

a retrochoir of two bays; a Lady chapel of two bays, and a cloister with chapter house on the south.

THE NAVE is stately and impressive, yet not altogether pleasing. The garish light from its plain glass windows at once reveals everything to the spectator; there are no delightful lurking places for shadows; no hints of mystery. The dark, lofty, and numerous shafts of Purbec — they made liberal use of Alice Bruer's gift — plain and polished, alternating with the pale Chillmark stone, suggest a half-mourning decoration; while all the old monuments, dragged out from their quiet recesses in various parts of the church, are tidily set on a long, grey plinth under the main arches like so many museum exhibits. The nave appears longer than it really is on account of the unbroken view of the entire vaulted ceiling from west to east, with which the low choir screen does not interfere. Notice

1. The height and size of the central shafts of the main arcade and the bold mouldings of the arches.

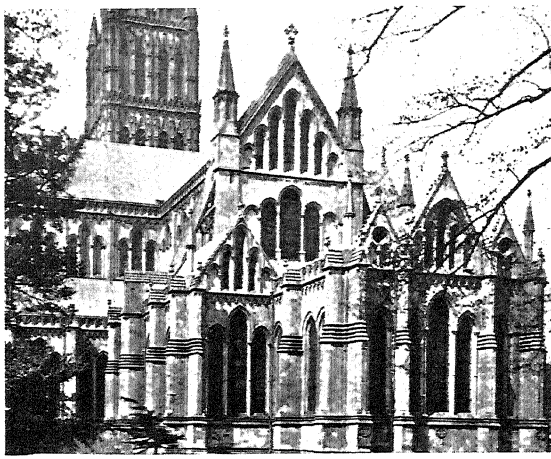
2. The triforium, by far the most beautiful part of the arcade, its broad arches divided and sub-divided, the larger arches resting on a sheaf of sixteen polished Purbec shafts; the tympana are pierced with plate tracery in beautiful designs.

3. The STAINED GLASS. Much of the rich stained glass, largely pattern glass, was destroyed chiefly through the negligence and lack of appreciation of the eighteenth-century custodians of the cathedral, who permitted it to be beaten out for the lead. The WEST WINDOW of the nave contains many of the fragments which remain, and though patched and mutilated it is full of interest and beauty. Notice

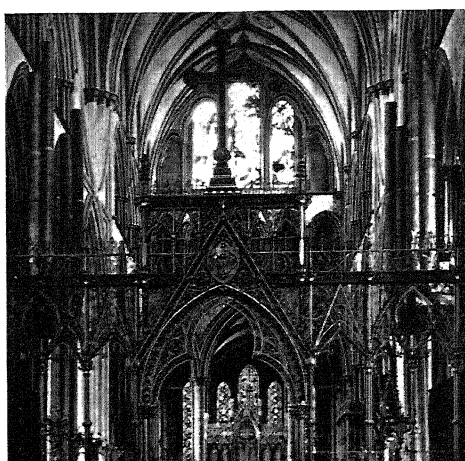
a. In the North Light of the triple lancet, the lowest figure, representing St. Catherine in robes of violet and ruby, under a beautiful silver canopy: the small oval above containing The Betrayal of Christ; St. Anthony with ruby nimbus, under a silver canopy; a beautiful angel conducting a soul away, and a bishop in brilliant robes of sapphire and ruby.

b. The Central Light, containing part of a thirteenth-century Jesse on a ruby ground and very rich, formerly in the transept. The main stem is silver and formed of short lengths of foliage; the blue glass is greyish, the bright colours generally deep and vivid; much of the border belongs with the Jesse. The fragmentary figures and medallions are thought to represent Zacharias in the Temple; the Adoration of the Magi; The Crucifixion, the Virgin being attended by a sustaining angel; The Coronation of the Virgin; and

SALISBURY — FROM THE NORTH EAST



SALISBURY — THE EAST END



SALISBURY — INTERIOR LOOKING EAST

Christ Enthroned. The arms of Henry VII appear at the head.

c. The South Light of the lancet, containing the figures of St. Barbara in ruby robe with sapphire mantle, and St. Francis.

The WEST WINDOWS of the Aisles contain their original beautiful grisaille glass, unequalled in England for colour, and if carefully studied they will give the student a comprehensive and valuable idea of windows of this style wherever found. In these windows a series of flat, geometric patterns is painted on silver or white glass enriched with some brilliant colour. This silver glass at Salisbury has turned brown or else was originally of a brownish tint, and is considered far superior to that of the Five Sisters of York.

In the West Window of the North Nave Aisle, notice

1. The ovals, outlined with ruby and having a painted pattern of a large conventional flower, perhaps a pomegranate, crossed by tiny bands of amber with sapphire, and having in the centre a silver rose on an emerald ground.

2. The pale blue and amber rounds between the panels.

3. A small panel of sapphire at the top, containing a demi-angel and, above, a shield of arms.

In the West Window of the South Nave Aisle, notice

1. The pattern, consisting of two diamonds intersecting a central oval, the rosettes in the centre of each diamond having hearts of brilliant colour, chiefly an emerald square set in ruby quatrefoil or else sapphire set in amber.

2. The tiny borders of amber and shades of ruby.

3. Two angels in the oval at the head.

The Stone Bench or continuous plinth, on which the piers of the main aisle rest, suggested to Wyatt, the devastator, a convenient place to deposit the numerous monuments, which, in his restoration of the cathedral in 1789, he had removed from their original sites. Only one of these monuments is in its original place and few are entire as they were built, canopies and bases and effigies having been sorted out and put together according to Wyatt's fancy.

The Monuments are seventeen in number, and commemorate six bishops, and others connected with the history of the church. Of these, notice, beginning at the east end of the SOUTH AISLE,

1. The monument with effigy of William Longespee, d. 1226, Earl of Salisbury, son of Henry II and Fair Rosamond, who laid one of the foundation stones of the cathedral, and was probably the first person to be

buried within its walls, a brave soldier who fought in Flanders and the Holy Land, was trusted by his half brother, King John, and was one of the witnesses of Magna Charta. The graceful effigy wears armour of early date with heater shield bearing the six lioncels or cubs of the Salisbury arms, and now rests on a wooden tomb painted with pictures on white linen coated with silver.

2. The so-called tomb of wicked, disgraced Lord Stourton, executed in 1556 for a brutal murder; but the plain tomb having six, low, oval openings on the sides was doubtless a part of the shrine of St. Osmund.

3. The tomb of Robert Lord Hungerford, d. 1459, one of the finest in the church, having a rich alabaster effigy of a knight in armour wearing a collar of SS. This with other beautiful monuments of the same family was taken from a rich Perpendicular chapel at the east which was torn down by Wyatt, some of its carved work being utilized for canopies.

4. The tomb of Bishop Beauchamp, d. 1481, called the Wykeham of his age, who founded a beautiful chantry at the east; in Wyatt's time his moument was "mislaid," and this plain tomb, having an altar slab for its top, now bears the bishop's name.

5. In the tenth bay probably the oldest memorial in the church, attributed to Bishop Herman, d. 1078, the Flemish chaplain of

Edward the Confessor, and perhaps brought here from Old Sarum.

In the NORTH NAVE AISLE, beginning at the west, notice

1. The famous effigy of the Boy Bishop, a diminutive figure fully vested in a bishop's robes, long thought to commemorate one of those little choristers who, according to a mediæval custom, was selected by his fellows each year on St. Nicholas Day to bear the name and state of a bishop until December 28. If the little bishop died in office, he was interred in his robes. The effigy may, however, represent a part burial, as of the heart.

2. In the same bay, the tomb with effigy of William Longespee, d. 1250, son of the Earl of Salisbury and the Countess Ela, who fell fighting the Saracens in the Second Crusade and was buried at Acre.

3. In the seventh bay, the high tomb with effigy of Sir John Montacute, d. 1389, Steward of the Household to Richard II, who fought at Cressy; the effigy has a rich suit of mixed armour with knee and elbow pieces, gauntlets, and a rich belt.

4. In the tenth bay, a fine alabaster effigy of Sir John Cheyney, d. 1509, standard-bearer to Henry VII at Bosworth Field; the twelve rings on his hand are said to represent his twelve manors.

THE MAIN TRANSEPT of three bays is a lofty and imposing composition of equal height with the nave and choir, built in three stages and has an eastern aisle. Lofty Perpendicular screens are inserted in the arches between the lantern and the transept to strengthen the central tower.

In the NORTH TRANSEPT, notice, under the north window, two Consecration Crosses cut into the wall; the rich plate tracery of the triforium; the beautiful imitation of old grisaille glass in the north window; the canopied monument with effigy to Bishop Blythe, d. 1499; and the Chantrey monument of the first Earl of Malmesbury, d. 1821.

In the SOUTH TRANSEPT, notice the modern grisaille in the south window and the Consecration Cross in the wall below; the door to the cloister at the southwest angle; and the mutilated tomb of Bishop Milford, d. 1407, confessor to Richard II, the spandrils containing scenes from the bishop's life and small birds in the hollow mould of the canopy bearing his motto "Honor Deo et Gloria."

THE CHOIR of seven bays, including the presbytery, is even less gratifying in its general appearance than the nave. The presbytery bays are restored in their original colour. All the architectural features of this eastern limb are practically the same as those

of the nave, but here the dogtooth moulding is more abundant, and the triforium tracery somewhat richer. Notice

1. The vault, its restored painted figures representing patriarchs, prophets, Our Lord in glory, the Apostles, and the emblems of the months of the year.

2. The modern oak Stalls, lacking canopies, but having handsomely carved bench ends; the Early English Misereres have graceful foliage designs.

In the PRESBYTERY, notice

1. The triforium, a fine arcade of five equal arches, cinquefoiled and cusped, supported by rich clusters of Purbec shafts.

2. The restored colour in ceiling, arches, capitals, and vaulting ribs, no doubt a faithful reproduction of the bad taste of the mediæval colourist.

3. The fine view of the stately graces of the choir transept from the crossing bay.

In the SOUTH CHOIR AISLE of six bays, notice

1. In the west bays, the Burne Jones Windows of Morris glass, belonging to a series of six planned by the artist to represent The Hierarchy of Angels, and though open to the criticism passed on all modern windows, viz., that they are pictures rather than windows, yet these are lovely pictures and a beautiful study in brilliant colour. The pairs of angels

represent the Angeli Ministrantes and the Angeli Laudantes.

2. The East Window, containing beautiful fragments of old glass, representing The Baptism of Our Lord and, at the top, a dove.

3. The vast ornate Hertford monument at the end of the aisle, to the Earl of Hertford, d. 1621, and his Countess, d. 1563, the latter a sister of Lady Jane Grey. Her effigy represents a fair and delicate young lady with sweet face, wearing an ermine-lined mantle over her long robes; the effigy of the Earl, who outlived her by sixty years, appears much older. The Lady Katharine, of the blood royal, closely watched by Queen Elizabeth lest she should make an ill-advised match, was secretly married to the Earl of Hertford, and the two were soon after imprisoned in the Tower, where the lady languished and died; the Earl was forgiven and restored to Court. The inscription testifies to his loyal attachment to his young wife whom he outlived so many years.

4. The Hungerford Chantry on the choir side, consisting of a cage-like structure of iron bars, brought together from the destroyed chantry at the east, and now used as a family pew. The Hungerfords supported Henry IV on his accession to the throne and served their king at Agincourt.

5. The beautiful early Chantry with tomb and effigy of Bishop Giles de Bridport, d. 1263, at the entrance to the south choir transept, consisting of a stone chamber of two bays with a steep gabled roof supported by a rich arcade. Scenes from the bishop's life are carved in the spandrils.

THE SOUTH CHOIR TRANSEPT is a graceful and beautiful interior. Notice

1. The early Glass remaining in the windows, but little restored, chiefly grisaille with thirteenth-century designs relieved by borders, blocks, and roundels of amber, sapphire, and ruby, every portion of which is full of interest and beauty.

2. A slab to Izaak Walton, son of the famous angler, once chaplain to Bishop Ward and later a canon of Salisbury; his father being the special friend and angling companion of the Salisbury bishop.

3. A tablet to Bishop Seth Ward, d. 1688, whose fondness for mathematical studies is suggested by the telescope and other instruments carved on the monument.

The graceful RETROCHOIR of two bays has its arches supported by singularly beautiful clusters of brass-ringed Purbec columns, the outer group to north and south consisting of five columns, widely detached, indicating early work. These bays, and the Lady chapel beyond, are restored in colour.

THE LADY CHAPEL is said to be the earliest, and certainly is one of the loveliest, portions of the church, despite its restored colour. It consists of two bays with narrow side aisles, the slender columns of which, thirty feet high, do not look equal to their task. The east window is a fine triple lancet; the beautiful arcade on the north and south walls was a part of the Beauchamp chapel; the old Purbec slab, inscribed Anno Domini MXCIX, perhaps marks the place of the shrine of St. Osmund; an arch in the north wall once opened into the beautiful Hungerford Chantry, the Beauchamp Chapel being correspondingly placed on the south, both destroyed by Wyatt.

In the NORTH CHOIR AISLE, notice

1. The East Window, containing some fine old glass representing St. Christopher in purple robes and ruby mantle bearing the Christ child; Our Lord in benediction; Abraham and the Angels; the Agnus Dei and the Death of the Virgin Mary, a beautiful panel. "When the time of her death drew near, an angel appeared to her saying once more, Hail Mary, and told her that in three days her soul should leave her body, for her Son awaited her in Paradise."

2. The huge Gorges monument at the east end of the aisle in memory of Sir Thomas Gorges and his wife, Helena Snachenberg, d.

1635, the great canopied structure bearing aloft globes, obelisks, shields of arms, helmets, plumes, and figures of Fame, suggesting a van loaded with the family treasures of genius, wealth, and learning. The Lady Helena, who came to England in attendance on the daughter of the king of Sweden, attracted the attention of Queen Elizabeth by her beauty and modesty, and became one of her maids of honour. After the death of Sir Thomas she married the Marquis of Northampton.

3. Six Earls of Pembroke and five noble ladies of the same family, including "Sidney's sister, Pembroke's mother," are buried near by, but no monuments to their memory now remain.

4. The beautiful canopied tomb with graceful Purbec effigy, sometimes attributed to Bishop Poore, the early builder of the cathedral.

5. The Perpendicular Chapel of Bishop Audley, d. 1524, of two rich bays with cornice and cresting, a fan-traceried vault, and elaborately carved within and without.

THE NORTH CHOIR TRANSEPT, fitted up as a Morning Chapel, contains a rich stone Lavatory; a very beautiful stone Organ Screen, placed here for preservation, and a quaint Brass to Bishop Wyville, d. 1375, representing the bishop within a turreted

castle, and, in the compartment below, the champion whom he sent to William of Montacute, "to try the wager of battle with him," the bishop himself being deformed.

In the NORTH CHOIR AISLE, notice the tomb of Bishop Woodville, d. 1484, brother to the queen of Edward IV; also the tomb with cadaver of Precentor Bennet, d. 1544.

THE CLOISTER on the south is the largest in England, and of exceedingly graceful and harmonious design. The fair velvety green Garth, with its pair of dusky cedars, is one of the loveliest sights in all England.

The CHAPTER HOUSE (Early English, but of late date) in the East Walk is entered by a Vestibule of two bays, having a beautiful wall arcade and some fine bosses. The double Doorway to the chapter house is of richly carved Purbec, with a central shaft and a stone bracket for a figure over the door. Niches within the archway contain fourteen delicately carved figures representing The Virtues and The Vices.

The chapter house itself, lately restored, is a beautiful octagonal chamber, having its central shaft surrounded by eight detached shafts, twice ringed, with foliage capitals, all wrought of hard Purbec. The windows resemble those of the cloister; the vault has large bosses, coloured and gilt. Notice

1. In the tympanum of the arch of the

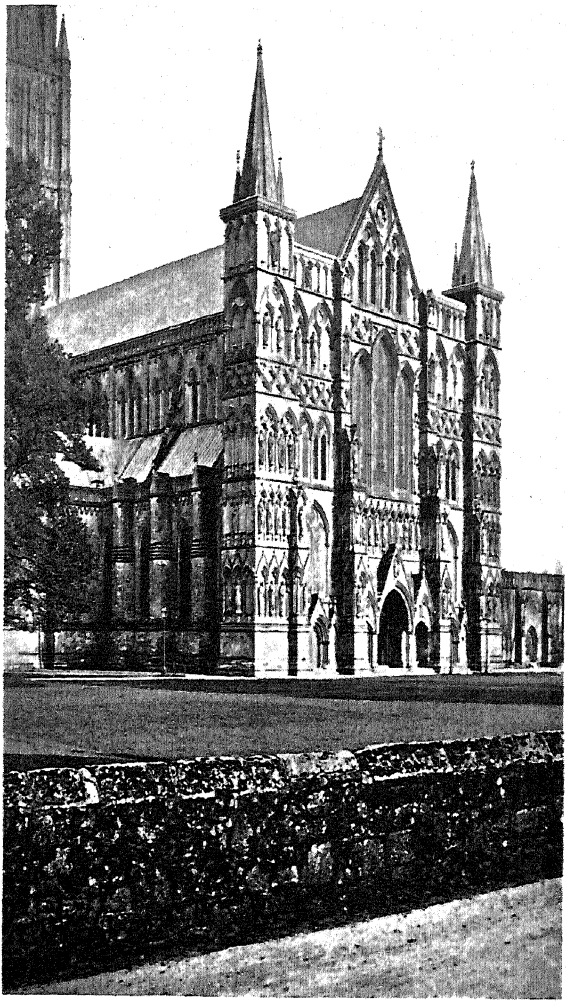
entrance, Our Lord in Majesty with Emblems of the Evangelists.

2. The Arcade of forty-nine seats for the dean and chapter, supported on Purbec columns; and its interesting variety of capitals in which birds and fruit are used with foliage.

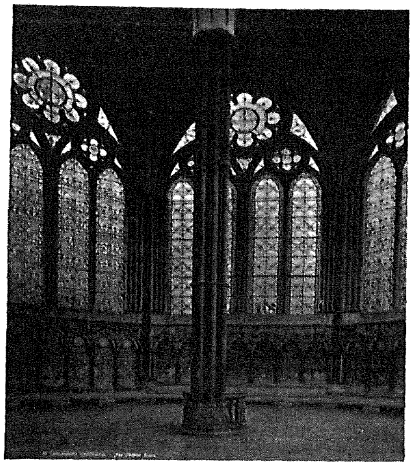
3. The hood stops, consisting of heads representing persons in nearly every walk of life, including a shaven monk, a fine lady, a nun, a merchant, a sailor, etc., the faces expressing a great variety of emotions. Those north of the door are supposed to represent the guilds of musicians, apothecaries, armourers, and perhaps others by whose benefactions the cathedral profited.

4. The Spandril Carvings, an elaborate series of sixty sculptures representing the history of man from the Creation to the Delivery of the Commandments on Mt. Sinai. Nearly all are of interest. Note as among the typical groups, beginning at the left of entrance, (1) Chaos; (3) The Creation of the Earth; (4) Creation of the Sun and Moon; (5) Creation of Adam and Eve; (9) The Temptation; (10) Hiding in the Garden; (14) The First Murder; (16) Noah making the Ark; (17) Entering the Ark.

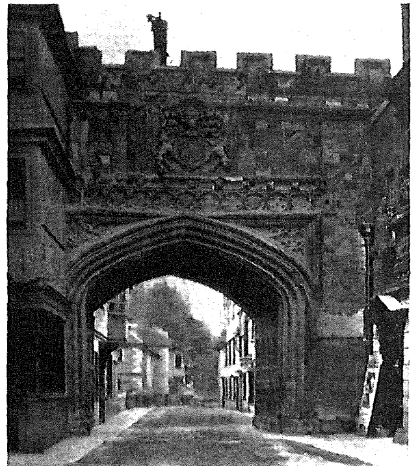
THE EXTERIOR OF THE CATHEDRAL in all its grace is easily accessible and at all hours. Not all that can be said of it has exhausted the list of its many charms. Only a few



SALISBURY — WEST FRONT



SALISBURY — CHAPTER HOUSE



SALISBURY — CLOSE GATEWAY

hints of its beauties can here be given. Notice

1. The grouping of transept and spire with nave, choir, and Lady chapel, best seen from the northeast.

2. The graceful simplicity of the landscape, enhancing the rich effect of the cathedral itself.

3. The boldness of the transeptal projections, each transept being four stories in height and flanked on the outer faces by buttresses bearing spires.

4. The steep roofs, in harmony with the soaring effect of the structure.

5. The regularity of the courses of masonry, almost every range forming a continuous band.

Though the WEST FRONT (Late Early English) is often and justly criticised as a mask and not a proper termination of the nave and its aisles, it is nevertheless a rich composition, decorated with graceful arcades and a great number of statues, chiefly modern. A few of the original figures remain on the towers.

The North Porch is built in two stages, the north face having a central section with gable flanked by clusters of columns, the gable of elegant design and the porch richly ornamented within and without.

The CONSECRATION CROSSES, eight of

which are still visible on the exterior, are interesting examples of their sort, especially as few now remain. Two are found at the east end, two on the north main transept, and two on the south, one on the north choir transept, and one over the west door.

THE SPIRE with its tower, the loftiest in England, measuring 406 ft., is exceeded by the spires of Amiens (422 ft.) and of Strasburg (468 ft.), but each of these has a loftier roof than Salisbury. The Early English stage of the tower rises only eight feet above the roof; the two upper stages are of the fourteenth century. Small spires crown the octagonal stair turrets at the tower angles.

The Spire itself is octagonal, and its walls are said to be two feet thick for twenty feet from the base, but only nine inches in thickness above. A network of timber, used as a scaffolding within, still remains and adds strength to the structure. Traceried bands decorate the outer surface of the spire at intervals, and add to its picturesque effect.

SOUTHWARK

THE cathedral church of St. Saviour at Southwark, situated at the south entrance of London Bridge and once known as St. Mary Overy, is one of the smallest and youngest of all the cathedrals of England, dating only from 1905, and also, it must be confessed, one of the least interesting. Much of the exterior and all of the nave are modern. There is a quaint monument to the poet Gower, who was married and buried in the church; but none to Shakespeare's young brother Edmund, or to Massinger and Fletcher, all of whom were buried here. The Globe and the Blackfriars Theatres were but a short distance from the church; Dr. Johnson's friends, the Thrales, lived close by and John Harvard was baptized in the church. The Early English choir and the Lady chapel are the only interesting architectural features of the building; the former, one of the few examples of the period left standing in London after the fire of 1666. In the Lady chapel Bishop Hooper and the Revs. John Rogers, Rowland Taylor, John Bradford, Robert Ferrar, and Lawrence Saunders were

tried and condemned during Mary's reign. To-day the church stands considerably below the level of the main street which passes on over London Bridge, and is shadowed by dim old factories and disconsolate warehouses.

THE ESTABLISHMENT. St. Saviour's was made the cathedral church of a new diocese in 1905, being the first foundation of the reign of Edward VII. It was originally established as a house of Sisters by a maiden named Mary (Mary-of-the-Ferry, hence, Mary Overy), and endowed by her with the profits of a ferry over the Thames at this point, before a bridge was built. At the Dissolution in 1542 the church was incorporated with two others under the general name of The Collegiate Church of St. Saviour. It was consecrated as a cathedral in 1905, their Majesties King Edward and Queen Alexandra assisting.

HISTORY OF THE FABRIC. The first church of which we have record on this site was built by two Norman knights in the time of Bishop Giffard of Winchester (1100–1129), to whose diocese it then belonged. The present church was built in the Early English style by Bishop Peter de Rupibus (1204–1238), but its nave was pulled down in 1831, the present one reproducing, so far as possible, the features of the original work.

ARCHITECTURAL STYLES. The nave is

modern, in the Early English style; the transept is chiefly Decorated; the choir and retrochoir, Early English; the central tower, Decorated and Perpendicular.

DIMENSIONS. The interior length is 248 ft.; length of nave, 104 ft.; height of tower, 129½ ft.

PLAN. The church consists of a nave of seven bays; a transept of three bays in each arm; a choir of five bays and a retrochoir or Lady chapel of three bays with aisles.

THE NAVE (modern, in the Early English style) is a bright, pleasant interior of stone, well built, in a good design, and liberally provided with windows. It consists of seven bays with aisles, and is built in three stages. Notice

1. In the west bay a portion of the Early English wall arcade of the original church which furnished the design for the modern builders. Also a Norman recess and the old Canon's doorway at the west end of the north aisle.

2. A modern window to Fletcher, d. 1625, buried in some spot now unknown, the glass portraying the ceremony of investing a Knight of St. John, in allusion to the poet's "Knight of Malta"; also a window to Philip Massinger, d. 1639, buried in the church; and a Shakespeare window, bearing in its tracery the face of Shakespeare's young brother

Edmund, "buried in the church with a forenoon knell of the great bell," Spenser and other poets casting into the grave their pens and verses.

3. The monument to the poet Gower, d. 1408, a benefactor of the church and here married in his old age to Agnes Groundolf. They lived in ample apartments in the Priory buildings all the last years of the poet's life, and in this aisle he founded the chantry of St. John, and erected his monument. The effigy, probably a portrait, represents a long, thin figure with a delicate, poetic face. The civilian's robe of the period is buttoned to the feet; the chaplet of four roses indicates "that he flourished freshly in literature and science." As Poet Laureate he wears the collar of SS., presented to him by the king. The three books on which his head rests are those by which he is best known to the world: The Confessio Amantis, the Vox Clamantis, and the Speculum Meditantis. The base of the tomb is enriched with traceried panels; the square-topped canopy with modern cornice has three beautiful pedimented arches with crockets, flanked by pinnacled buttresses.

THE SOUTH TRANSEPT (Decorated) was largely rebuilt by Cardinal Beaufort, whose arms appear on one of the columns. Part of an arch-head on the south wall indicates

the position of the original outer door. Notice a monument to William Emerson, d. 1575, said to be an ancestor of Ralph Waldo Emerson, an early vestryman of the church, and liberal to its poor, the sarcophagus bearing an emaciated, diminutive effigy with the inscription, "Here under lyeth the body of William Emerson, who lived and died an honest man."

In the Lantern bay, notice the excellent pier arches of different dates; the fifteenth-century bosses on the modern ceiling, and a rich seventeenth-century chandelier of wrought iron and brass, the gift of Mrs. Dorothy Applebee.

THE NORTH TRANSEPT contains some interesting seventeenth-century monuments and old bosses.

THE CHOIR (Early English) is a graceful and beautiful composition of five bays, of symmetrical design and good proportions, save that the columns are too massive. The mouldings are bold and free, and the ornament sparingly but effectively applied. Notice

1. The great columns of the main arcade, alternately round and octagonal; the interesting triforium resembling that of Wells, having four equal lancets in each bay, and in place of the usual continuous triforium passage at the back each bay has its own separate opening into the rear passage over

the aisle, and is separated from the bays at its side by a stone partition; the perpendicular rows of dogtooth on the east and west columns of each bay of the triforium; the Clerestory, lofty and well proportioned, one of the best features of the choir, in two planes, the clerestory passage being unusually lofty and transomed at about half its height.

2. The vault, quadripartite, with ornate foliage bosses, called a ploughshare vault, because the surfaces are twisted, a device employed in France and England, particularly in the case of a cell next to a window of an aisle or clerestory, the construction of which it is difficult to manage.

3. The Reredos, or Screen, built by Bishop Fox of Winchester in 1520, and similar in design to those of Winchester and St. Albans, once rich with canopied niches containing figures, but now much mutilated.

4. A rich Jacobean monument of painted wood on the north side, to Alderman Richard Humble and his family, the parents kneeling, and the entire family represented in relief on the base of the tomb. The epitaph is attributed to Quarles.

THE RETROCHOIR, or LADY CHAPEL, is a graceful, delicate, and well-preserved example of Early English architecture, contemporary with Salisbury cathedral, built of light stone. Historically the chapel is of much interest

because here, in the reign of Mary, six noble martyrs were tried and condemned to the stake: Bishop Hooper; and the Revs. John Rogers, Rowland Taylor, John Bradford, Robert Ferrar, and Lawrence Saunders.

The chapel consists of three bays with aisles, the wide central aisle being subdivided by a row of columns as in the Durham Galilee. Notice the groups of slender detached columns set against a central shaft; and the graceful vaulting ribs.

The Bishop's or Consistory Court, in which occurred the trial and condemnation of the martyrs, is at the northeast angle. A low, broad stone bench still runs along the north side of this bay, doubtless occupied by the six faithful clergymen or their witnesses on that dreary February morning of 1555 when Bishops Gardiner of Winchester, and Bonner of London, acting under authority of Queen Mary, made out their pitiful accusations against the men who stood firmly for their faith, well knowing whither such firmness was leading them. Notice here a trefoiled piscina near the altar place; the three-light north window with enriched jambs; and the inward projection of the octagonal staircase turret.

The monument of Bishop Launcelot Andrewes, d. 1626, was brought here from the little chapel at the east, now destroyed. The Bishop had been chaplain to Elizabeth

and bishop of Chichester and of Ely before coming on to Winchester, and was a linguist of such ability that it was said had he been present at the confusion of tongues at the Tower of Babel he could have acted as general interpreter. Over his rich vestments the bishop wears the mantle of the Order of the Garter (of which he was chaplain by virtue of his office), with the arms and motto.

In the NORTH CHOIR AISLE, notice the Crusader's effigy in a wall recess, one of the best of its sort, resembling those at the Temple church, the knight wearing the early chain armour of the period. His eyes and mouth are open as if breathing his last breath; he is in the act of sheathing or else withdrawing his sword, perhaps representing the custom of the Knights Templar who drew out their swords at the sentence of the Creed, "In Jesus Christ His only Son, Our Lord."

The CHAPEL OF ST. JOHN THE DIVINE in this aisle was originally a Norman apsidal chapel, and contains traces of its early architecture. In this chapel John Harvard was baptized in 1607, and a memorial window in his honour was presented to St. Saviour's by Hon. Joseph Choate in 1905; other friends of Harvard University contributed $12,000 to restore the chapel, which was rededicated in 1907, on the three hundredth anniversary of Harvard's birth. The beautiful glass by

Tiffany contains an old panel with arms of Harvard's alma mater (Emanuel College, Cambridge); the Royal Arms and the modern arms of the Harvard University; the modern glass represents The Baptism of Christ and is of exquisite colour.

THE EXTERIOR of the church is largely modern. The west front contains no doors. The old palace of the bishops of Winchester stood west of it, in the midst of extensive gardens which fronted the Thames. Now the twelve acres between the cathedral and the river and along the banks are occupied chiefly by the successors of Thrale's Brewery. Against the north side of the nave was built the cloister with its chapter house, and the principal gate of the Priory was located in the west walk. The restored east end of the church consists of four equal gabled sections, each corresponding to an aisle of the Lady chapel within. The south side of the nave is wholly modern, the south porch which forms the principal entrance of the church being reproduced from the original design.

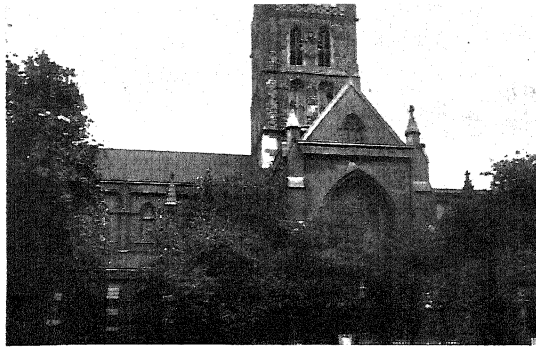
The central tower is a plain substantial structure of flint and stone rising three stages above the roof, chiefly original, its rough surface grimly picturesque. The upper story is probably the work of Bishop Fox, c. 1520. The embattled parapet is of dark and light stone in blocks.

SOUTHWELL

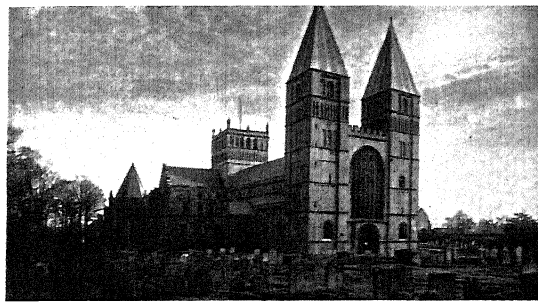
SITUATED in the midst of rich meadows on the borders of the old town of Southwell, the cathedral church of St. Mary, new in its episcopal dignity and of no great size, is so important and interesting in its architectural features that he who sees it once wishes to come again and again. Its sumptuous, Decorated chapter house is its chief treasure, and art students from the Continent come to study it with delight; but in general, English and American travellers do not throng here, though Southwell is but a short journey from Lincoln. Like Ripon, the church of Southwell was the peculiar care of the archbishops of York, who had here a stately palace, and here Wolsey spent the months of his last troubled summer, winning friends among the poor, and enjoying the services of the beautiful church.

THE ESTABLISHMENT. The cathedral is of the Victorian Foundation, dating from 1884, but it has a long history as a large and important collegiate church served by a body of secular canons.

HISTORY OF THE FABRIC. The present

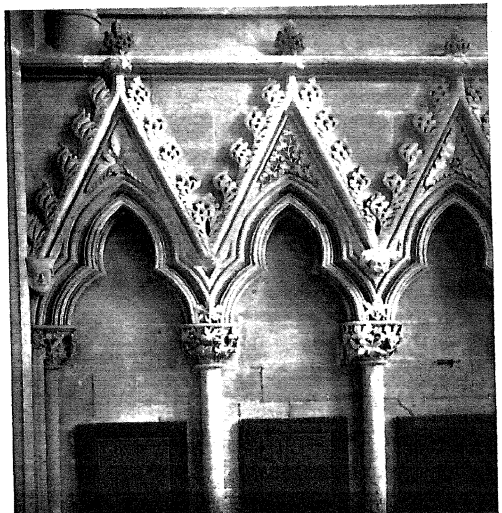


SOUTHWARK — FROM THE SOUTH



SOUTHWELL — FROM THE NORTH WEST

SOUTHWELL — THE NAVE



SOUTHWELL — ARCADE IN CHAPTER HOUSE

SOUTHWELL — CAPITAL IN CHAPTER HOUSE

church is apparently the fourth on the site. The first dates from the far-away days of Paulinus, the Roman missionary and companion of St. Augustine who was the first archbishop of York; a second church seems to have soon followed, of which little is known; the third church was of Edward the Confessor's time (c. 1050), and very probably of the same style as his building at Westminster Abbey. The fourth or present church was built in the Norman style by Archbishop Thomas of York (1108–1114), chaplain to Henry I; but the choir was soon after rebuilt in the Early English manner by Archbishop Grey, while the beautiful sculptured chapter house and its vestibule are attributed to Archbishop John Romeyn, builder of the nave and the chapter house of York.

ARCHITECTURAL STYLES. The nave and transept are Norman; the choir and east transept, Early English; the chapter house and its vestibule, Decorated; the central and west towers, Norman; the spires, modern; the north porch, modern.

DIMENSIONS. The external length of the cathedral is 318 ft.; length of nave, 185 ft.; height of central tower, 105 ft.; height of western towers with spires, 149 ft.

PLAN. The church consists of a nave of eight bays; a main transept of two bays without aisles; a choir of eight bays; a retro-

choir of one bay; and a chapter house north of the choir having a large vestibule.

THE NAVE (Norman) is plain, dark, and solemn, of lowly proportions, having very thick piers and walls. It consists of eight bays, and is built in three stages of dark limestone brought here, in great blocks, from quarries near Sherwood Forest a few miles away. Notice

1. In the main arcade, the heavy round piers, 6 ft. in circumference and only 9 ft. high; the rounded arches, having a hood mould of double billet; and the varied designs of the capitals.

2. The triforium, consisting of a very wide undivided arch of the same width as that in the main arcade, opening to a wide gallery at the back. The clerestory is in two planes, the outer having a deeply recessed circular window, almost unique. The barrel vault of oak is modern.

The NAVE AISLES are plain and narrow, but have good quadripartite vaults with ribs. In the NORTH NAVE AISLE, notice many interesting Incised Slabs, some let into the pavement; one, an altar slab retaining its five crosses; and one bearing a chalice, tipped, as a priest would tip it at celebration. In the SOUTH NAVE AISLE, notice the outlines of a sculptured Annunciation on one of the eastern piers, probably the site of an altar.

THE MAIN TRANSEPT is of a bold, plain Norman design, somewhat richer than the nave. In the SOUTH TRANSEPT, notice the original Norman windows; the gallery carried on double arches on the south wall; and the blocked-up doorway of the apsidal chapel. A fragment of Roman Mosaic Pavement in its original position, preserved under a trap-door at the west, may have been built into the old Saxon church, as Roman fragments were often so utilized; or, with less probability, may have belonged to a Romano-British church on this site.

In the NORTH TRANSEPT, notice

1. A sculptured stone, supposed to be Saxon, now built into the west wall, and thought to represent David rescuing a lamb from a lion, and St. Michael and the dragon.

2. The Early English chapel at the north, opening eastward by a fine lancet arch, replacing the original Norman chapel, and now used as a vestry.

3. The monument to Archbishop Edwin Sandys, d. 1588, one of the translators of the Bishop's Bible; and as vice-chancellor of Cambridge at the death of Edward VI, commanded by Northumberland to preach a sermon in support of Lady Jane Grey's claim to the crown. For this he was imprisoned first in the Tower, then in the Marshalsea, and on his release went to the Continent;

returned to England on the accession of Elizabeth, became her honoured adviser, and was appointed in turn to the bishoprics of Worcester, London, and York. The alabaster effigy on the high tomb wears the rochet and chimere, and a very ample trained chasuble edged with lace. Notice the prim little ministering angels at the head with neatly parted hair and decorously folded wings. The Bishop's second wife, Cicely, who survived him by more than twenty years, is represented on the front of the tomb, with her two daughters and six sons kneeling at a prayer desk. Two of the archbishop's sons, Sir Edwin and George, were much interested in the affairs of the Virginia colony.

In the Lantern Tower, note the capitals of the eastern arch, wrought with early sculptures representing The Last Supper and, above it, The Holy Dove; The Presentation in the Temple; The Triumphal Entry into Jerusalem; Christ washing the Disciples' Feet, an angel holding the towel; and the Agnus Dei. The groups are set in the midst of arabesques, and are supposed to date from the eleventh century.

The Decorated Rood Screen, which now supports the organ, is one of the most beautiful features of the cathedral and one of the choicest rood screens remaining in England. It is a graceful arcade, or vaulted porch, its

east and west faces being unlike; the west face consists of a rich arcade of five arches, three of which form doorways; the outermost arches evidently intended as niches for figures. The Eastern face of the screen has a double arcade of nine arches above and seven below, with rich crockets, finials, and cusps, the central arch forming the doorway, and having above it a carving of the Virgin and Child.

THE CHOIR (Early English) is a pure, exquisitely wrought example of its style, graceful, simple, and elegant in design, of generous proportions and sufficiently enriched. The longer one studies it the more beautiful does it seem. Its lack of height has been criticised, and the combination of clerestory and triforium in one stage tends to increase the effect of depression; but accepting these criticisms as not unjust, a rich meed of praise is to be lavished on Southwell's choir. It was built by the beauty-loving Archbishop of York, Walter de Grey, d. 1255, builder of the great south transept at York. Notice

1. Indication of lateness of date as seen in the disappearance of the deep water mould bases toward the west, and the combination of triforium and clerestory; the rich foliage corbels and capitals in the clerestory and the profusion of dogtooth ornament; the graceful design of the east end, consisting of two tiers

of recessed lancets; the Cinque Cento glass in the lower windows, said to have come from Le Temple chapel where Louis XVI was imprisoned; the Decorated sedilia, having five equal seats; and the lectern, which once belonged to Newstead Abbey, thirteen miles away, was cast into a lake at the Dissolution and later presented to Southwell.

In the SOUTH CHOIR AISLE, notice a blocked-up Perpendicular doorway, one of the hood stops representing a king wearing a collar of SS. In the NORTH CHOIR AISLE, notice several beautiful foliage bosses.

THE CHAPTER HOUSE AND ITS VESTIBULE (Decorated), among the most elaborately carved and beautiful examples of its period in Europe, was probably the work of Archbishop Romeyn, and may well have furnished the design for the much later chapter house and vestibule of York. Every available space is carved with natural foliage executed with wonderful skill, even the under sides of the leaves being carefully veined, "For the gods see everywhere."

The DOORWAY of the vestibule is double, having shafts of stone and Purbec. The VESTIBULE is an arcaded walk of such grace and beauty that one lingers here doubting if that which lies beyond can have as much to offer.

The DOORWAY TO THE CHAPTER HOUSE is a rich and fitting approach to the lovely

interior. The wide, high arch is deeply recessed in five bold orders, two of which consist of exquisitely carved borders of foliage, supported on capitals of equal grace and beauty. The great arch is divided by a cluster of delicate shafts bearing an open moulded quatrefoil in the pediment.

The INTERIOR is a vision of beauty, a dream of a stone garden, whose foliage of ivy and maple, oak and fern, only lacks the breath of life. No cathedral chapter in England has a more delightful environment. The room is octagonal, and there is no central column. Above the arcade forming the stalls rise the lofty traceried windows, some of which contain rich early glass. Adequate description within brief limits is impossible. Notice

1. The Arcade, its capitals, crockets, spandrils, and finials, all furnishing a vantage-point for the art of the carver, wrought with thorn, ivy, maple, briony, geranium, rose, hop, and strawberry; even the crumpled crockets have natural forms and no longer appear as applied designs but as growing foliage. Each capital is wrought from a large stone which also forms a part of the wall. Notice also hidden away in the midst of the foliage the story-telling groups of figures, birds, and small animals; and in the triangular pediments, the lovely branches and sprays of foliage, and here and there a mask with richly

carved rose leaves and flowers, all deeply undercut.

2. Some interesting fragments of Early Glass, especially in the second window from the east on the south side.

The general aspect of the EXTERIOR OF THE CATHEDRAL is dignified and pleasing, though it is less ornate and remarkable than the interior. Built of a durable yellowish-grey stone, its masonry is in excellent preservation. Perhaps the best general view is that from the northwest corner of the churchyard, which includes the west front with its two good towers and modern spires, the Norman nave, porch, and transept, and, to the north, the conical roof of the beautiful chapter house. Two magnificent yew trees adorn the churchyard. Notice the fine green moss outlining the lettering on the old tombstones.

Among the most interesting external features of the west front, notice

1. The beautiful Norman Doorway moulded in six orders, all but two of which are rich groups of chevron, with a hood mould of double billet. The iron scroll work of the old oak door is of beautiful design.

2. The Norman Towers, 99 ft. high, set off in seven stages by string-courses and liberally supplied with narrow slits to light the staircases within. The spires, 50 ft. high, are modern.

On the SOUTH SIDE of the church, notice the plain, round clerestory windows of the nave; the south transept, of good Norman construction, with a Norman door having a low arch recessed in three orders and enriched with chevron; the bold string-courses and the curious diaper work in the gable.

The EAST FAÇADE is Early English, of graceful design, having a low gable and a battlemented parapet. The noble buttresses at the angles are in pairs, and have pyramidal heads, each crowned by an octagonal pinnacle ornamented with dogtooth, and a small spire.

On the NORTH SIDE, notice the chapter house with its vestibule, having bold, deep buttresses and a small columnar pinnacle terminating in a crocketed spire. Notice also the beautiful window tracery, the corbel table of trefoiled arches, and the rounded angle pinnacles.

The NORMAN NORTH PORCH, opening from the nave near the west, is one of the most interesting features of the exterior, and one of the best examples of a Norman porch remaining in England. It is a stoutly built structure with a chamber in the low gable above. Notice the great width of the main arch; the chevron string-course, here forming the abaci of the main arch; the beautiful triplet of Norman windows in the gable,

ornamented with rich chevron; and the two pointed turrets rising, like chimneys, just back of the gable. The Interior of the porch has a plain barrel vault, a beautiful arcade of interlacing arches at the sides, and one of the finest doorways in England, moulded in six orders and ornamented with chevron and the curious beak-head moulding.

The CENTRAL TOWER, chiefly Norman, is a fine structure, its height somewhat dwarfed by the modern spires on the west towers, and is built in three stages, having a Parapet and pinnacles of later date. Note the continuous interlacing arcade in the second stage; the Norman corbel table; and the parapet, built of Norman stones but of later date.

The ruins of the Archbishop's Palace (Decorated and Perpendicular) are seen a little to the south of the west front of the church, with which they group effectively. This was one of the favourite residences of the archbishops of York, and the Hall has lately been restored for the use of the bishops of Southwell. Under its hospitable roof have slept Wolsey, in his time of trouble; Charles the First; Cromwell, and General Monk with his Scotch soldiers. The Parliamentary soldiers stripped the roof of its lead, and after that it rapidly fell to decay. The great Gothic window at the southeast angle is said to have lighted an immense library.

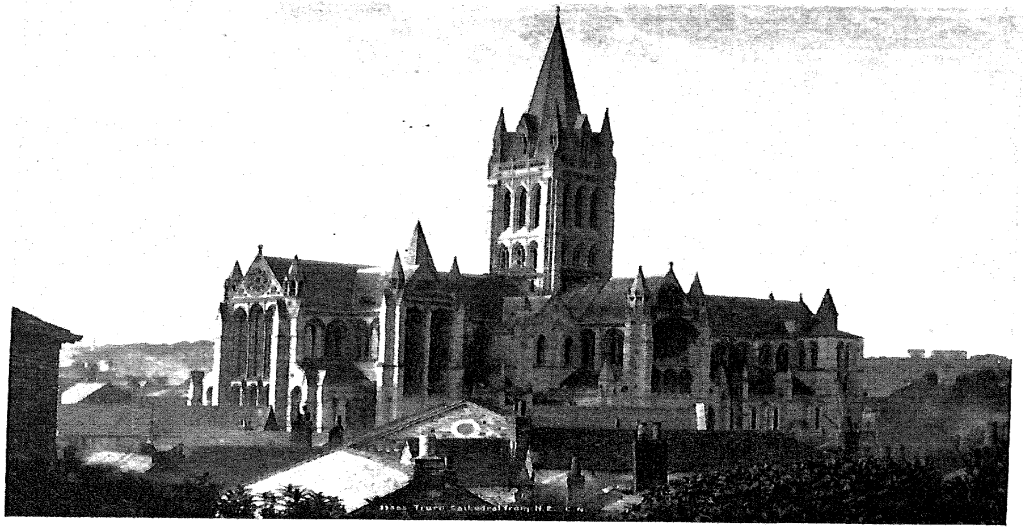
TRURO

THE diocese of Truro was founded by Queen Victoria in 1876, and the corner-stone of a new cathedral building, in the Early English style, was laid in 1880. The choir and transepts were consecrated in 1887, and the entire church in 1903. The church is built on the site of the old parish church of St. Mary, the south aisle of which is retained as the outer south choir aisle of the new building.

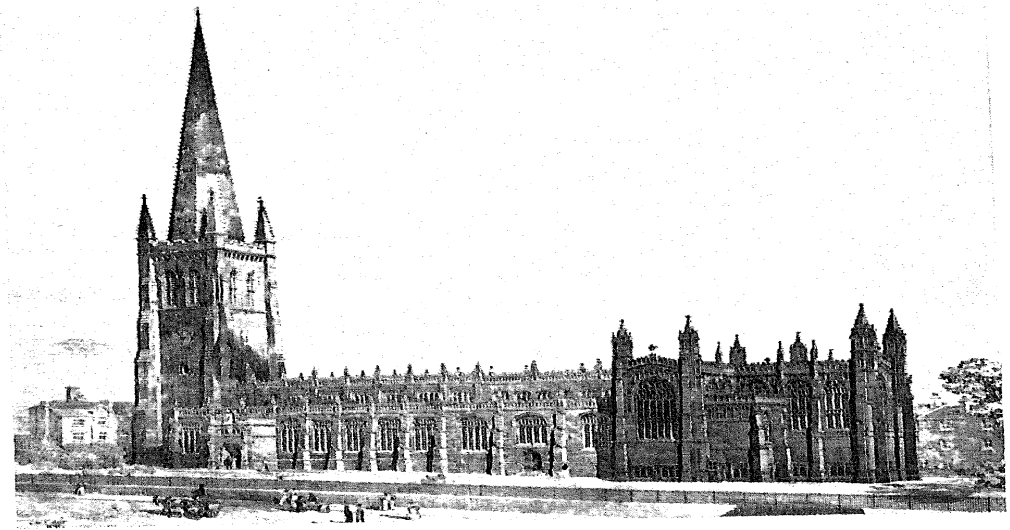
The cathedral is 300 ft. long; the nave is c. 70 ft. high and the central tower with its spire 250 ft. It has both nave and choir transepts; west and south porches; two western towers; a central tower named for Queen Victoria, and a crypt extending under the entire building. The material used is chiefly Cornish granite, with serpentine from The Lizard for the steps.

While great architectural beauty cannot be claimed for this cathedral, yet it is of much interest to know that so excellent a structure, costing over £260,000, has been reared in these days which pessimists call irreligious, not by any one splendid gift of a single wealthy hand, but by the united

energies of the new diocese. The cathedral owes much to the late Dr. Benson, Archbishop of Canterbury, the first bishop of Truro, whose taste and enterprise were of great value in the early days of the building. The rich furnishings of the interior represent the affection and generosity of the many friends of the cathedral, but while of deep interest locally do not call for extended general comment.



TRURO — FROM THE NORTH EAST



WAKEFIELD

WAKEFIELD

"*Merry Wakefield, the capital of the West Riding of Yorkshire, stands on a range of hills rising from the river Calder.*"—WHEATER.

"*Goldsmith has taken care that there shall always be a Vicar of Wakefield as long as there is an English language.*"

THE cathedral church of All Saints at Wakefield is a cathedral of the Victorian Foundation, founded in 1888, and though seldom visited by tourists, is the pride of the West Riding. It is an old Perpendicular parish church, originally Norman, to which a large eastern addition, containing retrochoir, Lady chapel, and chapter house, has recently been made, the new work being dedicated in 1905. The entire length of the church is now 240 feet. There is a single lofty western tower, which with its spire is 247 feet high, outranking any western cathedral tower in England, and only five feet lower than the central tower and spire of Lichfield.

Goldsmith is said to have travelled through this region on foot, and while the interesting old vicarage looking over towards the church

is not commonly supposed to be the original of Dr. Primrose's Vicarage, there are several points in favour of such a theory.

The old fourteenth-century Chapel on the Bridge over the Calder is of much interest, refounded, it is said, as a place where prayers were to be offered for the souls of those slain in the Battle of Wakefield in 1460, and especially for the poor little Earl of Rutland.

WELLS

"An abode of ancient peace."

THE cathedral church of St. Andrew at Wells, set in a rich green close at the foot of the Mendip Hills, pictures itself in my memory as one of the two most charming cathedrals of England, ranking thus with its much greater sister of Lincoln. Neither cathedral nor town is linked with important historical events or literary associations. In this quiet corner of Somersetshire the cathedral has stood for centuries as the centre of the town's life, and the reason for its existence; but beauty of deep green close, fresh with bubbling springs and silver moat; beauty of old stone, wrought not only in artistic designs, but by the hands of artists of no ordinary skill; and beauty of sparkling old glass and of peaceful, well-ordered daily living, all these has Wells to enchant the visitor. Life in this sweet English town is rarely delightful, and whether in the old Inn or in the quiet Vicars' Close, here one may rest and forget care.

THE ESTABLISHMENT. Wells is a typical

cathedral of the Old Foundation, having been served by secular clergy from the first, and untouched at the Dissolution of monasteries; at various periods its life as a see has been intimately connected with that of Bath. As a cathedral, its history dates from the early years of the tenth century.

HISTORY OF THE FABRIC. While comparatively little is certainly known of the earliest history of the fabric, careful study of the latest and best authorities seems to warrant the following statements: The present church is, perhaps, the third church on the same site. The first was a Saxon church of wood, built in the eighth century; the second, founded in 909 when Wells became the seat of a bishop, was erected "close by the fountain of St. Andrew," and continued in use until the present church was begun c. 1174. A Norman church is by some ascribed to the episcopate of Robert of Lewes (1136–66), but if such ever existed it disappeared entirely within twenty-six years. The present church was, as I believe, begun by the Norman bishop Reginald de Bohun (1174–92), the son of a Salisbury bishop, who went on a Crusade with Richard Cœur de Lion when he was but thirty-three years old, and at the king's coronation walked by his side. He was elected to the primacy, but did not live to be consecrated. "Wells has reason to honour him as one of her chief

benefactors, not only in ecclesiastical but in civil history, zealous and liberal, and wise in government." (Canon Church.)

The early work of Reginald included the three west bays of the choir, the transept, and a large part of the nave, the remainder of which was completed by Bishop Jocelin, but in the same style as it had been begun. Bishop Jocelin also added the West Front in the pure Early English style. For nearly a century no important building is mentioned. The chapter-house stairway was completed in 1292; the chapter house, in 1319, by Dean Godelee; the central tower was built above its Early English stages, 1315–21; and in 1326 the Lady chapel was ready for use. The three east bays of the choir are the beautiful memorial of Bishop Ralph of Shrewsbury (1329–63), who also began the Vicars' Close. The last work added was the two western towers, the south, 1367–86; the north, 1407–24. The material used was the hard, enduring grey Doulting stone of the district, of an "untoning" quality, which age does not affect for better or for worse.

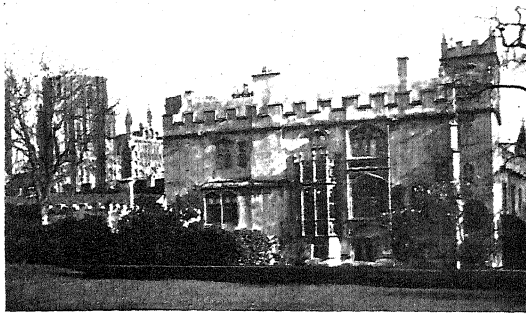
Architectural Styles. The nave and its transept are chiefly Transitional from the Norman; the choir is in part Transitional from the Norman, and in part Decorated; the west front is Early English; the chapter house is Decorated; the Lady chapel, Deco-

rated; the central tower, Early English and Decorated, and the west towers, Perpendicular in their upper stages.

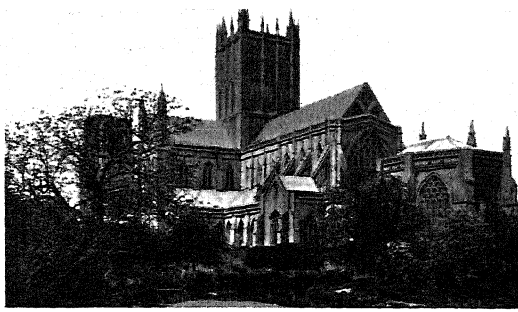
DIMENSIONS. The external length of the church is 415 ft.; length of nave, 192 ft.; height of nave, 67 ft.; height of choir, 73 ft.; height of central tower, 182 ft.; height of western towers, 130 ft.

PLAN. The cathedral is in the form of a double cross, having both nave and choir transepts; a nave of ten bays, including the western transept; a choir of six bays; retro-choir of one bay; an octagonal Lady chapel at the east; a chapter house with vestibule and crypt at the north; a cloister south of the nave; a Bishop's palace to the east, having moat, portcullis, and drawbridge.

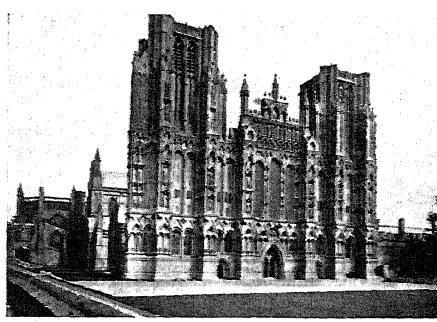
THE NAVE (Transitional from the Norman) is delicately beautiful and of friendly aspect. In summer the wide west door is freely open and children stray in and out to see "Jack Blandiver" and the old clock in the transept, and the sweet air is allowed entrance all through the day. No cathedral of England is better wrought than this; the hand of an artist-sculptor is everywhere manifest in capitals, mouldings, columns, tombs, and statues, and the delicate creamy grey colouring of the walls is enhanced by the sparkling glass of the west window and of the far-distant Lady chapel.



WELLS — THE DEANERY



WELLS — THE EAST END



WELLS — WEST FRONT

WELLS — VICARS' CLOSE

The Builder of the eastern bays was, we remember, the brilliant Bishop Reginald, friend of Richard I. We think of him passing up and down these aisles, which must have been pleasing even to eyes accustomed to the beauties of Continental architecture, and for many years directing and advising the workmen, and at last seeing the choir, transept, and a substantial part of this nave in their full beauty.

The nave with its west transept consists of ten bays, and is built in three stages. Remembering that the style is that of the Transitional period following the Norman. Notice

1. The grace of the deeply pointed main arches and the slenderness of the supporting columns, which are not yet detached or ringed, but have water mould bases and square abaci.

2. The exquisite foliage capitals, among the most ornamental features of the cathedral, extending throughout all the earlier work and wrought in a bewildering variety of designs. Sometimes the graceful leaves are closely folded, sometimes unfolding; and here and there small animals and story-telling groups appear. In the sixth capital from the west, on the north side, birds are preening their feathers; in the eighth, a peasant pursues a fox which has stolen a goose; in the

ninth is a pedlar with his pack of beads or rosaries.

3. In the fifth bay from the west, indications of a change in workmanship, the eastern masonry having smaller stones, less carefully set, while the medallions in the triforium are flush with the surface in the later work but sunken in the earlier.

4. The low triforium, having three narrow-pointed, deeply recessed arches in each bay, of equal height, as at the Abbaye aux Dames in Caen, and rich foliage clusters in spandrils and corbels.

5. The Minstrels Gallery in the clerestory, at the sixth bay from the west on the south side, opposite the north porch as at Exeter, in order that the musicians might face incoming guests. A similar gallery in the clerestory of the cathedral at Trondjhem, Norway, which much resembles Wells, is called an Anathema or Denunciation Balcony, because from it the archbishop pronounced the curses of the church.

6. The graceful design of the west end of the nave, the latest work of Bishop Jocelin, in the pure Early English manner.

7. The great West Window of three lancets, containing a motley but beautiful collection of glass, the greater part of which Bishop Creyghton brought from Cologne and Rouen. The central light contains, among other sub-

jects, St. Paul and St. Bartholomew, in robes of silver and amber, with mantles of violet and sapphire: The Beheading of John the Baptist (the glass dated 1507), the saint in brilliant robes of ruby, and the dark arch of his prison appearing at the back; Herod and Herodias at table, the latter having a slender, wicked face and reddish hair; and, possibly, The Baptism of St Augustine, the mother, St. Monica, standing by.

8. The rich Perpendicular Chantry of Bishop Bubwith, d. 1424, on the north side of the nave at the east, enclosed by traceried screens, containing fragments of its reredos and ornamented with carved vines, the arms of the see and of the bishop; and the corresponding Chantry of Hugh Sugar, a Treasurer of Wells, across the aisle, in two rich stories, retaining its stone reredos of three beautiful niches and its fan-traceried vault.

9. The large rounded Stone Pulpit, dating from the last years of Henry VIII, one of the few pre-Reformation pulpits in England, and the monument of its giver, Bishop Knight, d. 1547, whose body lies beneath.

10. The double Brass Lectern, gift of Bishop Creyghton, chaplain of Charles II, with whom he was in exile for fifteen years.

In the NORTH NAVE AISLE, the little Early English chapel under the tower, dedicated to

the Holy Cross, once used as a Consistory Court, is now the choir boys' vestry. In the SOUTH NAVE AISLE, the corresponding chapel is used by the bell-ringers and has a door to the cloister.

THE NAVE TRANSEPT (Transitional from Norman) was built before the nave itself, and was doubtless the work of Bishop Reginald.

THE NORTH NAVE TRANSEPT has two aisles, but the south bay of the western aisle contains the clock-works, and the north is used as a vestry. The eastern aisle now forms the entrance to the chapter house, and is separated from the transept by screens. Notice

1. The variety of designs in the capitals and corbels, some of which are graceful foliage stalks, while others are figures which appear as if in pain from toothache. The latter have been thought to refer to the toothache cures performed at the tomb of Bishop Bytton (d. 1274), in the choir aisle; but they must have been carved long before this period, and since similar capitals are seen at Le Puy, and at St. Trophime in Arles, these probably have no special significance.

2. The quaint GLASTONBURY CLOCK which attracts all visitors, originally made by Peter Lightfoot, a monk of Glastonbury, c. 1325, and brought to Wells at the Dissolution "with all its belongings," including some huge and clumsy works. The great dial is 6 ft. 6 in.

across, is marked for twenty-four hours, and tells the time of day, the day of the month, and the phases of the moon. On a platform above the dial, four tilting knights on horseback appear at the hour, dash rapidly around a miniature tower, and at each round, one knight is ingloriously thrown, rising again only to be again upset when he comes to the front. It is interesting to notice the gratification on the faces of the little audience which almost invariably gathers here at the hour to see the curious tilt prepared for their pleasure by a fourteenth-century monk. Up aloft sits another of the clock's "belongings," a jaunty figure, locally known as "Jack Blandiver," now gaily painted in the costume of Charles I's time, and wearing an expression of permanent gayety on his painted face. In front of him is a bell on which he can be made to strike the hours, but he usually prefers to kick out the quarters with his heels on a bell under the seat.

In the SOUTH NAVE TRANSEPT, the west aisle is open and leads to the east walk of the cloister. The east aisle contains two chapels, St. Calixtus on the north being entered from the south choir aisle. Notice here

1. The capitals, containing many interesting groups carved with great skill: on one is a shoemaker at his work; on another, a

woman removing a thorn from her foot, and on another the prophet Elias, with his name underneath. A quaint corbel at the south known as "Whistling Jack" is said to whistle every time "Jack Blandiver" strikes the quarters in the other transept.

2. The old stone Font, called Norman and also Saxon, its great bowl for immersion bearing a worn arcade; the painted wooden cover is of the Jacobean period.

3. The painted tomb of Bishop de Marchia, d. 1302, the effigy resting under a canopied recess and bearing a veiled staff. Beautiful long-winged angels uphold the pillows. Notice the lovely bosses of the vault; the figures of a man and a woman carved at the head and foot of the tomb; the six large sculptured heads on the verge, alternately clerical and lay, one a veiled woman, and all, though now mutilated, exquisitely wrought; also the beautiful group of censing angels with a bishop, at the back of the tomb.

4. The canopied tomb without effigy of Joan, Viscountess Lisle, d. 1463, married to John Talbot, son of the Earl of Shrewsbury, who was killed in the French wars. The mutilated carvings are delicately wrought, and the tomb was once coloured in rose and green.

In the Lantern, notice the great Inverted Arches resting on three of the main arches,

clumsily designed to give additional support to the central tower.

THE CHOIR, with PRESBYTERY (Transitional from the Norman and Decorated), is delicately beautiful in its general aspect, its effect being greatly enhanced by the graceful arches and splendid glass of the retrochoir and Lady chapel beyond. The three western bays are the earliest work in the church, by Bishop Reginald; but the triforium is nearly concealed by Decorated screens, added in order to bring the early bays into harmony with the later work at the east. Notice

1. The west pier of the third bay from the east is Transitional; its east pier, Decorated; marking the beginning of the new work.

2. The three eastern bays, built in the pure Decorated style. Notice that the arch mouldings are finer and more numerous than in the older work, fillets being freely used; the piers are slender, scarcely more than mouldings; and the triforium is made to appear more lofty by extending the shafts of its arches to meet the great arch of the main arcade, thus veiling the spandrils of the lower arch. Three high pedestals for figures spring from the main arches in each bay.

3. The east end, consisting of three large arches in the main arcade, a triforium gallery containing eight pedestals for statues, and a

noble seven-light window, the tracery of which contains Perpendicular features.

4. The Glass of the east window, here as elsewhere in the cathedral, of remarkably beautiful colour, and though much patched and often kaleidoscopic, a delight to the eye. This window is a Jesse, having fragments of a Doom in the tracery; the robes are chiefly of amber, ruby, and green; the mantles of green or amber; the backgrounds, ruby or light blue. The silver canopies have grounds of ruby, green, and sapphire; the small borders are very fine and perfect. The figures of the central light represent, beginning at the foot, a figure of Jesse, and above, in sequence, a Crucifixion; the Virgin and Child; and at the top, in the midst of fragments of Resurrection groups, Our Lord.

5. In the clerestory windows, notice the tall figures of archbishops, popes, St. George, Edward the Confessor and other kings, under lofty silver canopies on beautiful diapered backgrounds of green or blue; some of the amber and red-brown mantles are exquisitely beautiful. Resurrection groups, badly patched, appear in the tracery.

6. The Stalls, Pulpit, and Sedilia are modern. The Misereres (Decorated) are of considerable interest. Notice, as perhaps typical, beginning on the south side close to the west entrance, in the third row from

the back, (4) a man riding backwards on a spirited horse; (5) a fierce hawk preying on a rabbit; (6) a mermaid.

THE SOUTH CHOIR AISLE has Decorated windows and a lierne vault throughout. Notice, beginning at the west,

1. St. Calixtus' chapel, in the east aisle of the south transept, containing the beautiful fragments of Bishop Beckington's chantry, and the still more beautiful alabaster tomb with effigy of Dean Hussee, d. 1305. The effigy appears in the choir vestments, including an almuce with rounded ends, and an ample choral cope. Among the sculptures at the sides of the tomb are an Annunciation, carved with wonderful skill, the delicate, kneeling figure of the Virgin turning in wonder, with upraised hands, to greet the small Gabriel who bears a very long scroll; while long rays proceed from a dove close to the Virgin's face. A second panel represents The Trinity.

2. The monument of Bishop Bytton, d. 1274, in the second bay of the aisle from the west, the incised Purbec slab said to be the oldest in England, having the bishop's effigy in jewelled robes under a trefoiled canopy.

3. Six little panels and part of a seventh, of foreign glass, inserted in the window opposite the entrance to the choir, containing very delicately wrought pictures of The Sacrifice

of Isaac; Rebecca giving water to Abraham's servant, with a gushing fountain at the back; Joseph cast into prison, and Joseph before Pharaoh. The smallest details, including the expressions of the faces, are carefully portrayed.

4. Fragments of fine old glass all along in the aisle windows.

5. The elaborate painted monument with effigy to Bishop Beckington, d. 1465, secretary and instructor to Henry VI, and protégé of William of Wykeham, whose good works he emulated, building the palace, fortifying the Close with gates, and putting up in the market-place a conduit which is fed from the bishop's moat. The effigy has an aged, furrowed face and wears rich jewelled vestments. The fifteenth-century wrought iron grille is of much interest.

6. The alabaster tomb and effigy of Bishop Harewell, d. 1386, chaplain to the Black Prince, by whose kind offices he obtained the bishopric.

The small SOUTH CHOIR TRANSEPT once contained altars to St. Catherine, St. Mary Magdalene, and St. Margaret, and has some remains of fine glass. Notice

1. The tomb of Dean Gunthorpe, d. 1498, Almoner to Edward IV, and well remembered at Wells for building a part of the beautiful Deanery; here the dean entertained Henry

VII when he came to Wells with his army of 30,000 men, in pursuit of Perkin Warbeck.

2. A quaint brass on the wall to Humphrey Willis, Armiger, incised with the kneeling figure of a cavalier surrounded by his sword, tennis racket, cards with dice, guitar, and complimentary inscriptions. To the mournful verse describing the widow's inconsolable grief, some hand, long ago, added a Latin inscription, which was translated:

"'Tis thus, disconsolate, a widow sings,
T. P., her cousin, hopes for better things."

And in the town records I find that Widow Martha Willis married her kinsman, Thomas Popham.

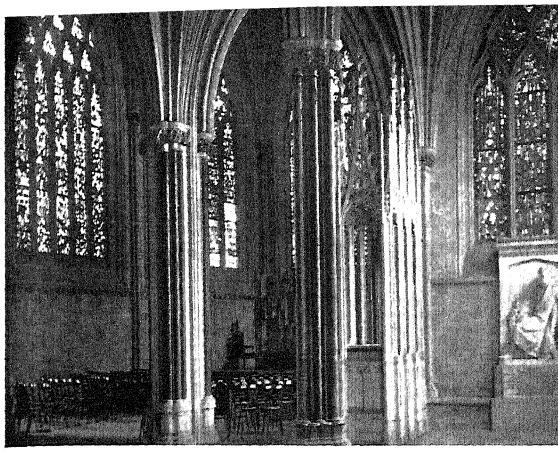
The east end of the north aisle was once a chapel dedicated to St. Catherine and All Virgins, its piscina remaining. The east window contains fragments of fine glass.

The RETROCHOIR or Procession Path is a very beautiful and interesting part of the cathedral, and one of the latest in date, built to connect the Lady chapel at the east, completed in 1326, with the presbytery at the west, completed in 1369. The chapel must therefore have stood detached for a considerable period. The plan of this part of the church is perhaps best understood by studying the vault and the plan of the Lady chapel, and by remembering that the latter

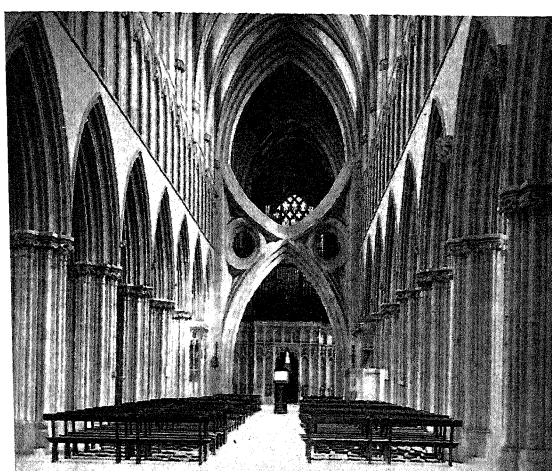
is in the form of an elongated octagon, the three westmost sides of which are open arches projecting into and included in the retrochoir. Note the many beautiful views, varying as you walk from aisle to aisle. The pier clusters are of two sorts, and the capitals chiefly crumpled oak leaves.

The LADY CHAPEL (Decorated), of delicate architecture, rich with old glass, has been described as a pentagonal apse; but structurally, as has been said, it is an elongated octagon. Notice

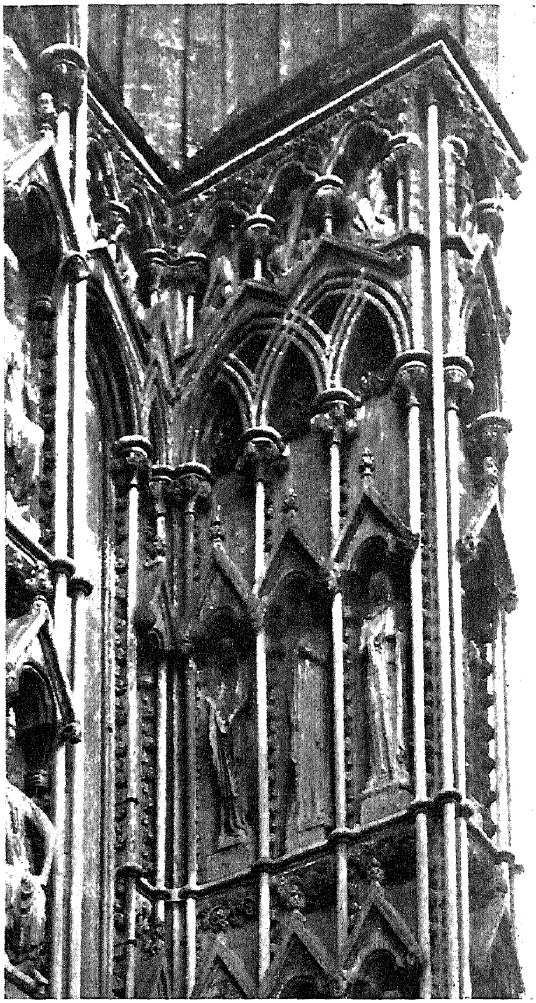
1. The Windows. The east window, somewhat restored, filled with rich canopied figures, has for its central picture the Virgin and Child. In the lowest row appear Eve and the serpent, the latter having the face of a youth and holding out fruit to Eve; the serpent in the wilderness, of rich amber, coiled around a blue column; and Moses with the Tables of the Law, the robe green, and the mantle silver. In the second row, which has grounds of rich ruby and diapered sapphire, the figures are four prophets and King David. Nine adoring angels, two bearing the Emblems of the Passion, appear in the tracery, grouped around Our Lord in benediction. Each of the other windows is fruitful in subjects for study. The traceries contain many busts. In the first window from the east on the south side is the inscrip-



WELLS — LADY CHAPEL



WELLS — NAVE LOOKING EAST



From a Photograph by T. W. Phillips, Wells

WELLS — DETAIL OF WEST FRONT

tion, "Ista capella constructa est . . ."; but the date is missing.

2. A small door on the south, once leading to a priest's vestry, and in the wall at the side is a recess with aperture through the outer wall, for a smoking thurible.

In the NORTH CHOIR AISLE, notice

1. The chapel of St. Stephen at the east end, its window filled with beautiful glass, in which amber shading to brown predominates. The figures represent early Popes.

2. The effigy on a high tomb of Bishop Gisa, d. 1088, chaplain of Edward the Confessor, seated at Wells when William the Conqueror came to England.

3. The Windows. In the second from the east notice, in the topmost octofoil, a figure of St. Michael, having a small border of ruby blocks alternating with amber roses; in the third window, rich greens in the tracery and a Crucifixion. In the fifth window, the modern glass is in honour of Bishop Ken, d. 1690, the singing figures intended to recall his Morning and Evening Hymns.

THE NORTH CHOIR TRANSEPT retains its broad altar steps and fragments of heraldic tiles. Notice here a quaint sculpture representing The Ascension, brought in from the cloister; the rich marble sarcophagus with alabaster effigy of Bishop Creyghton, d. 1672, as has been said, the chaplain and fellow-

exile of Charles II; the vestments are of a much earlier date.

In the NORTH CHOIR AISLE west of the transept is the stone tomb with richly vested effigy of Bishop Ralph of Shrewsbury, d. 1363, one of the greatest builders and benefactors of Wells.

The VESTIBULE from this aisle once led to the chapter-house stairway, as well as to the undercroft of the chapter house; but the former entrance has been blocked up. The vestibule consists of three vaulted bays. Notice all the curious bosses and corbels; the old stone steps at the northwest, once leading to the chapter-house stairway; the fine vault and the two strong doors to the undercroft, one covered with interesting ironwork.

The CRYPT or Undercroft of the chapter house is an octagonal sub-structure (not underground) which supports the chapter house and was probably used as a treasury. The walls are very thick; the great central pier is a heavy mass of masonry, and there are two outer ranges of columns around the central one, forming a wide ambulatory. The crypt abounds in interesting features.

THE EAST AISLE OF THE NORTH NAVE TRANSEPT, which now forms the entrance to the chapter-house stairway, once contained the altars of St. David and of the Holy Cross.

THE CHAPTER-HOUSE STAIRWAY (Early

Decorated) is a delightful surprise to the visitor as he opens the door from the aisle and looks up the long, ascending vaulted passage with its series of forty-six worn stairs which make a graceful detour to the chapter house on the right, and then continue on until they are lost in the distance. The stairway is certainly a picturesque sight to-day, when, after Sext in the Lady chapel, a flight of young theological students in their floating black robes, like so many blackbirds, are ascending the bright old stone stairs, some of them curtailing the ascent by lengthened hops, and all soon disappearing out of sight in the arched Chain Bridge at the top, to emerge again, on the opposite side of the street, in the Vicars' Close, where they live.

Notice here the beautiful tracery of the west windows, containing some fragments of old glass, and the lierne vault, its shafts supported by small standing figures, one a hooded canon.

THE CHAPTER HOUSE (Decorated) is a spacious octagonal chamber intended for the use of fifty canons. It has a central column, surrounded by Purbec shafts, and is lighted by large four-light windows. Notice the wall arcade, its arches richly crocketed and unequally five-foiled; the wide double doorway; the ample windows enriched with ball flower, and the fragments of early glass inclu-

ding grisaille, heraldic devices, and green bottle glass.

THE EXTERIOR and PRECINCTS of the cathedral are delightfully picturesque, the latter including a moated Bishop's Palace with drawbridge and portcullis; a noble Deanery and the Vicars' Close with its Chain Gate.

THE WEST FRONT (Early English) is not majestic nor well designed for its purpose, but is simply and frankly an elaborate sculptured screen, having no structural connection with that which it masks, and extending about forty feet beyond the actual front of the nave and its aisles. It is profusely wrought with canopied niches, many of them containing figures of the most exquisite workmanship, and enriched with foliage ornaments of great beauty. The façade consists of a central section crowned by a rectangular pediment, which is flanked by two deeply projecting buttresses; a short wing forming the front of the nave aisles; and two great flanking towers (for which one longs to supply pinnacles), each tower being in turn flanked by two projecting, wing-like buttresses, all the buttresses being filled with canopied niches. The three doorways are much too low for dignity. The builder of the west front is supposed to have been Bishop Jocelin (1206–42), who was compelled

to leave the kingdom for having published the Interdict in the time of King John, and who spent five years on the Continent, where he must have seen many beautiful façades. Notice, among the numerous interesting details,

1. The statues under their graceful canopies, built of Doulting stone, hollowed out at the back to decrease their weight, many of life size, and all now attached to the building by metal holdfasts. The figures on the top tiers of the towers are best preserved. Few have been identified, and the long lists of names found in many guide-books are purely conjectural, and it is unnecessary to study them, but concerning five of the tiers of figures there can be no doubt. Beginning at the top of the central section, notice

a. A Majesty, probably with the Virgin Mary and St. John at the sides.

b. The Twelve Apostles, directly below the Majesty; St. Andrew, the patron saint of the cathedral, in the centre.

c. Nine beautiful angels, representing the Celestial Hierarchy.

d. Resurrection groups, in a range of quatrefoils below the angels and extending across the entire front. In these interesting groups, carved with much skill, the dead appear to be slowly awaking as from a dream; no figures are clothed, but kings and

queens wear their crowns, and bishops their mitres; many are holding the lids of the coffins from which they have broken forth; some are assisting others; some looking up with glorious expectancy.

e. In the Seventh tier from the top, the Third from the bottom, forty-eight Scriptural subjects set in a range of quatrefoils, once bright with purple and scarlet and gold. The Coronation of the Virgin appears in the centre; to the south are seen, among other subjects, the Creation of Adam and of Eve; The Temptation; The Deluge; Noah building the Ark; Isaac and Rebecca; and, on the north of The Coronation, The Nativity, Christ among the Doctors, The Marriage Feast at Cana, The Transfiguration, Descent from the Cross, and The Resurrection.

f. Four delicately beautiful figures of women on the north side of the north tower.

2. The architectural details of the niches, all the Early English foliage, the capitals and spandril work being deeply undercut and of great beauty; the arches are usually trefoiled and supported by delicate shafts, some of blue lias.

THE SOUTH SIDE of the church is well seen from the cloister. Its old grey stones are firm and inexpressive. Note the steep roof of the transept with its east and west aisles,

and the stately central tower, its upper stages being Decorated.

THE CLOISTER (Perpendicular), south of the nave, is a purely ornamental feature since no monks ever sat at Wells. Except a series of remarkably interesting BOSSES, most of which have never been fully explained, there are few features of interest here. The garth contains an old yew tree, and is called The Palm Churchyard. Notice, in the East Walk, a door at the south end, mutilated but still beautiful, looking out to the moat and the bishop's gardens; the remains of a Lavatory in the garth; a tablet to the wife of Sheridan; and a door on the east once opening to a Lady chapel. In the South Walk, many of the beautiful bosses represent groups of angels bearing shields and emblems, interspersed with roses and foliage. In the West Walk, the arms and initials of Bishop Beckington appear in the bosses, also his rebus, the flaming beacon and tun.

Going on to the east, beyond the cloister, and standing by the ivied wall, notice the beautiful grouping of retrochoir, Lady chapel, and presbytery, and the manner in which the retrochoir connects the Lady chapel with the body of the church. Listen for a moment to the sound of the moat as it falls in a miniature cascade.

To see the NORTH SIDE of the church, we

go around the west front by what is called Kill Canon Corner. The view at this point includes the Chain Gate, the North Porch (Transitional from Early English and of great beauty), and the bold Chapter House with its sub-structure.

The CHAIN GATE (Perpendicular), connecting the church with the Vicars' Close, has a great arch for vehicles and a closed passage overhead for the use of the clergy.

THE VICARS' CLOSE, extending north from the Chain Gate and the cathedral, one of the most picturesque streets in all England, consists of two rows of small stone houses, each having an external chimney at the front; the small gardens are bright with flowers or else green with hedges and ivy. It was begun by Bishop Ralph of Shrewsbury in 1348, to provide convenient residences for the body of Vicars Choral, each vicar being assigned one as a residence. A beautiful Chapel stands at the head of the street, and the old Common Hall is at the foot. Commemorative service of Bishop Ralph is annually held in the chapel, November 8. The houses have been enlarged, the vicars choral who own them to-day usually renting them out and living elsewhere.

WINCHESTER

THE cathedral church of the Holy and Individed Trinity at Winchester is easily of the first rank and importance among the cathedrals of England on account of its antiquity, its history, and its architecture. It is the longest church in Europe. No English church, save Westminster Abbey, is so rich in mediæval monuments; none had so many bishops canonized; none so many who were Lord Chancellors of the realm; none has such a succession of splendid chantries. Though externally plain and uninviting, it is one of the richest and most beautiful cathedrals within, and one of the most interesting, since for centuries, while Winchester was the capital of England, and the residence of the Court, the cathedral served, in a sense, as a royal chapel. Its history reaches back to the days of the early Saxon kings, many of whom are here interred; and is linked with the lives of Canute and his Queen Emma, who walked over hot ploughshares in the nave to prove her innocence; Edward the Confessor, Henry II, and Henry IV, who were crowned here.

THE ESTABLISHMENT. Winchester is a cathedral of the New Foundation, having been served by the monks of St. Swithin's Abbey, and refounded after the Dissolution as the cathedral church of the diocese. It is also a pre-Reformation cathedral, having a long and eventful history.

HISTORY OF THE FABRIC. A seventh-century Saxon church of which little is known, and a tenth-century cathedral, also Saxon, consecrated in 980, preceded the present church on nearly the same site.[1] The cathedral to-day is structurally the old Norman church begun by Bishop Walkelin, the Conqueror's cousin and chaplain, at his own expense, built of stone from the Isle of Wight, and wood from Hempage forest, and completed in 1093. The transept remains almost

[1] Extensive repairs have lately been necessary, especially in the retrochoir, on account of alarming signs of subsidence, due to a sort of subterranean lake discovered below the transept. The Noman builders, lacking pumps large enough to dispose of this water, placed beechwood trunks along the line of the walls, but the great weight of the building gradually sank these timbers in the soft soil below until the walls cracked and bulged outward. The foundations have now been strengthened by bags of concrete, and the south nave aisle with buttresses. Serious injuries to Waynflete's chantry have been repaired by Magdalen College, Waynflete's foundation; the delicate pinnacles of the Beaufort chantry, long displaced, have now been supplied, and the crypt and the central tower repaired as well.

as Walkelin left it, but the nave has been worked over in the Perpendicular style. The Early English retrochoir was added by Bishop de Lucy (1189–1204), who also built the western bay of the Lady chapel and the chapels at the sides. The presbytery was rebuilt in the Decorated style, c. 1320, and in the late fourteenth century the nave was re-worked in the Perpendicular manner, by Bishops Edingdon and Wykeham. An eastern bay was added to the Lady chapel in 1487, and c. 1520 Bishop Fox transformed the presbytery with Perpendicular work.

ARCHITECTURAL STYLES. The nave is Perpendicular; the transept, Norman; the choir, Decorated; the retrochoir, Early English; the Lady chapel, Early English and Perpendicular; the crypt, Norman and Early English. The monastic buildings are in ruins.

DIMENSIONS. Length of the interior of the cathedral, 560 ft., being the longest church in Europe, save St. Peter's, which is 604 ft. in length; height of nave 77 ft.; length of nave, 250 ft.; height of central tower, 140 ft.

PLAN. The church is in the form of a long Latin cross, having a nave of twelve bays; a transept of three bays with aisles on three sides; a presbytery of four bays, including the sacrarium and feretory; a retrochoir of three bays; a Lady chapel of two bays at the east; seven large chantries and a crypt.

THE NAVE (Perpendicular) is the most splendid and beautiful Gothic nave in England. It is second in length only to that of St. Albans, yet the Winchester nave appears much longer, because its eastern bays are not screened off by solid masonry, as at St. Albans; because it is of a single style throughout; and also because its delicate columns and high arches give it a lofty, soaring effect, which increases the general appearance of spaciousness. One holds his breath at the first view of this long avenue of delicate stone shafts reaching up to support a network of stone ceiling, broken by elaborate bosses, and swears fealty to the Perpendicular style as the ideal for a great nave. So fascinating is the sight that one lingers long near the west end of the church, changing his view-point from arch to arch, and feeling certain that no other part of the cathedral can be so lovely.

A complete history of the architecture of the nave would fill a small volume. Structurally it is the old Norman nave of Walkelin, built in 1079; but during the fifteenth century the faces of the eight great westernmost columns on the south side were re-carved with Perpendicular mouldings, and the remaining columns were re-cased, only the core of the Norman columns being retained. The first two bays at the west on the north side, and

WINCHESTER — FROM THE NORTH-WEST.

WINCHESTER — CHOIR LOOKING WEST

one on the south, with the entire west front, were the work of Wykeham's predecessor, Bishop Edingdon, to whom, probably, not sufficient credit is given for the Perpendicular work.

The nave consists of twelve bays, the eastern one being lost to view behind the screen where it forms a part of the choir; and it is built in two stages, the triforium being represented by a low traceried gallery. Notice

1. The high-shouldered arches of the main arcade, having a wide, outer hollow moulding which is without impost; the traceried spandrils; and the great mass of the piers, having in their stone hearts the original Norman columns. The ample clerestory has a three-light transomed window in each bay with traceried panels on either side.

2. The lierne vault, above which may still be seen the great masses of oak timber of the Norman church brought from Hempage Wood by Walkelin. Each of the carefully wrought bosses is interesting.

3. The differences between the Perpendicular work of Edingdon and that of Wykeham, the two westmost bays on the north and one on the south side, the work of the former having much bolder and deeper mouldings, and a flowered cusp which does not appear in the later work.

4. The great West Door, having huge

ringed handles and bolts and three sets of hinges.

5. The bronze statues of James I and Charles I, one on either side of the door, the gift of Charles I, made at his order by Herbert le Sueur, the French sculptor, who wrought the statue of Charles in Trafalgar Square. Each figure is in armour, each wears The Garter on his left leg. In the Civil War both statues were buried in a garden for safety, but were disinterred at the Restoration.

6. The West Window of nine lights, having four transoms, filled with shattered fragments of rich Perpendicular glass, and still very beautiful, though but few subjects can be made out; the third and fourth tiers retain much of their canopy work. Notice the circles of Early Decorated glass containing geometric figures, in the central and north lights.

7. The beautiful Perpendicular Chantry of William of Wykeham, d. 1404, on the south side of the nave, containing his tomb, placed here, as customary, in the midst of his work, and also because on this spot "he had served mass at a side altar placed against one of the piers of the Norman church." To make room for this chantry, Wykeham cut away more than a third of the two nave pillars, enclosing the space by beautiful traceried screens.

Here, according to the bishop's will, three monks were to say three masses daily for the repose of his soul, and alms boys were nightly to sing around the chantry the Salve Regina. The chapel is now cared for by Wykeham's two foundations, New College, Oxford, and Winchester College. The vault is an early example of fan-tracery, with bosses; the reredos of ten beautiful canopied niches filled with modern figures remains, and also five beautiful niches on the west wall. The high tomb in the midst of the chapel bears the alabaster effigy of Wykeham, richly vested, with jewelled mitre and staff. The feet rest against the figures of three of his favourite monks, assistants in the work of building the cathedral. When Cromwell took Winchester, Colonel Fiennes, a Winchester College boy, stood with his drawn sword to protect this beautiful chantry.

8. The old Norman Font of black basalt, one of Winchester's greatest treasures, having a great square marble bowl supported on five columns, the central one very large, and those at the angles spirally incised. Sculptured birds, foliage, and scenes from the life of St. Nicholas, the patron of children, decorate the sides. When Prince Arthur was to be baptized, this old font was not considered sufficiently elegant for the grand ceremony and a smaller one of gilt was erected for the purpose.

In the NORTH NAVE AISLE, notice

1. The Cantoria or Minstrels' Gallery, a low balcony of traceried panels built out over the west bay and vaulted underneath, the work of Edingdon, as appears from the flowered cusps; also the north window of his work.

2. St. Swithin's Iron Grill, dating from 1093, said to be the oldest ironwork in England, its four panels of as many different designs, taken from the grill which once protected the shrine of St. Swithin, an early and sainted bishop of Winchester, at the east end of the church.

3. A slab and brass to the memory of Jane Austen, the novelist, d. 1817, whose connection with Winchester was confined to the last year of her life.

4. In the eleventh bay at the east, the Norman piers which were left untouched by Perpendicular alterations, their low-placed capitals indicating the height of Walkelin's nave.

In the SOUTH NAVE AISLE, notice

1. In the west window, the flowered cusps indicating Edingdon's work and some fragments of fourteenth-century glass, including canopies, and figures probably intended for angels playing on musical instruments.

2. The Chantry of Bishop Edingdon, Treasurer of Edward II, and later, Lord

Chancellor, d. 1366, in the tenth bay on the north side, the earliest and the least ornate of the series of seven great chantries in the cathedral. The chantry occupies a single bay enclosed by Perpendicular screens, is richly panelled and traceried, and has a beautiful cornice with cresting. The high Purbec tomb with effigy has traceried sides. The face is that of an ascetic; the stole, fringed maniple and apparel of the alb are decorated with the swasticas or fylfot.

In THE TRANSEPT we stand in the midst of Walkelin's Norman work, almost unaltered, dated 1079–93. William Rufus is still king, and Winchester still the capital city of England, and here are the chief mint, and the Royal Treasury, where great store of the spoil collected by William the Conqueror is kept.

The Transept is a remarkably light, lofty, and imposing Norman composition of three bays in each arm, built in three lofty stages, its light appearance much enhanced by the three wide aisles, those to the north and south almost unique, and rising only so far as the base of the triforium.

In the NORTH TRANSEPT, notice

1. The nearly equal height of the three stories, and the great double arches of the triforium, like two great dark eyes.

2. The South Aisle, a single story in height,

forming a sort of gallery, a rare feature in England, but seen at Ely, where Walkelin's brother was building at this period; and often in Normandy, where it was used for chapels containing relics of peculiar sanctity. The solid oak screen, which now separates this aisle from the transept, is composed of old presses decorated with the linen-fold pattern, initials, the arms of the see, etc. The central door led to a passage which connected with a staircase to the dormitory over the east walk of the cloister.

3. The East Aisle of the transept, containing three chapels. The middle chapel is named for Prior Silkstede, whose beautiful wood carving is seen at the east end of the church, the chapel being separated from the transept by a stone screen, in the cornice of which appears the prior's name, Thomas, five times; also his rebus, a silk skein and a steed.

One of the great treasures of the church, the Tomb of Izaak Walton, the gentle fisherman, d. 1683, is in the floor of this chapel, the plain, large slab bearing a poor verse by Bishop Ken, whose half sister Walton had married. After retiring from business in London, Walton left the town, "judging it dangerous for honest men to be there," and lived thereafter for the remaining forty years of his life in the homes of eminent clergy in the south of England, by whom he

was much beloved. He was said to be as fond of an ecclesiastic as he was of trout. His wife was the sister of a bishop; his son was chaplain to Bishop Ward of Salisbury, Walton's intimate friend, and his daughter was married to a prebendary of Winchester, whose Bishop, Dr. Morley, was another of his warm friends. At Winchester, Walton wrote the lives of Hooker and Herbert, and to the last he fished in the beautiful Itchen which flows at the foot of the Deanery garden.

In the third Chapel of the east aisle, the Venerable Chapel, the Sacrament was reserved for the sick.

4. The West Aisle of the transept, containing two rooms: that to the north, the old Treasury of Henry of Blois, now the Choristers' Vestry, entered by a beautiful door; that to the south, once the Sacristy, now used as a chapter room, consisting of two Norman bays decorated with a Norman arcade.

The LIBRARY, entered by the south aisle of this transept, contains numerous interesting relics, books, and MSS. in quaint oak presses.

THE NORTH TRANSEPT is of the same period and general style as the south, but the low west aisle is open, and Perpendicular windows have been inserted in the east and west walls of the clerestory. Notice

1. The Piers, some of the stoutest in the kingdom, especially those on the choir side, which, after the fall of the central tower in 1107, were rebuilt and greatly strengthened; the arches next the tower were, at the same time, changed to the horseshoe form.

2. The Mural Painting, once abundant, consisting of traces of medallions, flowers, and various designs, some set within roundels, and on the west wall, close to the entrance from the nave, faint remains of a great figure of St. Christopher and the Christ child. Over this was painted The Adoration of the Magi.

3. Various interesting Capitals, especially some in the east and west aisles.

4. The Pilgrims' Door on the west wall, now blocked up, for the convenience of the many pilgrims who visited St. Swithin's Shrine.

5. The tomb with beautiful effigy of Rev. Frederick Iremonger, a young clergyman who died in 1820, after exhausting labours for the sick in a time of plague. The figure, by Chantrey, is exquisitely modelled, resting naturally with the head turned to one side and the eyes gently closed.

6. The East Aisle, having many Decorated features; fragments of old glass; altar steps, and canopied niches set in the heavy main piers.

7. In the south wall, between the tower

piers, the little Early English Chapel of the Holy Sepulchre, of two bays, the west one recklessly cut away in modern times to admit a staircase to the organ. The chapel was, perhaps, used as an Easter Sepulchre. The very interesting Distemper Painting on the walls and vault represents The Life and Passion of Our Lord, whose figure appears in the vault at the east, holding the Book of the Gospels inscribed, "Salus Populi Ego Sum." The face, blonde hair, robe, and hand are almost as fresh as when first executed. The Descent from the Cross is represented on the wall at the back of the altar.

THE CHOIR has for its west bay the east bay of the Perpendicular nave; the next bay is under the tower, and has Norman piers and round arches with a seventeenth-century vault; and the three east bays, forming the presbytery, are Decorated, but the windows and side screens are Perpendicular. The general appearance of this eastern part of the church, enriched with many lofty chantries and some beautiful old glass, is rich and impressive. Notice, among the interesting features,

1. The Bosses of the tower bay, including an Emblem of the Trinity; medallion portraits of Charles I, and of Henrietta Maria in a blue robe with a long rope of pearls, the work dated 1634.

2. The Tomb of William Rufus, d. 1100, who was killed by an arrow while hunting in the New Forest, the only king buried at Winchester after the Conquest. The plain low, coped stone tomb is supposed to mark the resting-place of the evil son of the Conqueror, who protested that God should never see him a good man. "The sun was sinking towards the west when an arrow struck the king, and he fell . . . thrice he called for the Lord's body, but there was none to give it him. The place was a wilderness, far from any church. But a hunter took herbs and flowers and made the king eat, deeming this to be the Lord's body."

3. The beautiful carved oak Pulpit, the gift of Prior Silkstede, whose arms and rebus it bears. The winding stairway of nine steps has a richly carved balustrade and posts; the great canopy is richly crocketed. Note the entire name of the donor in the panels; the skeins of silk used in the decorations and the variety of tracery designs.

4. The Early Decorated Stalls of dark Norway oak, the canopies and pinnacles being of later date, the best of the period in England. The panels of the desks in the front row at the east. Notice the Renaissance panels in front of the stalls to the east, bearing the initials of the giver, William Kingsmill, d. 1540, the last prior and first

dean of Winchester. All the details of the stalls should be carefully examined, especially the spandril carvings.

5. The Misereres of earlier date, c. 1230. Notice on the North side, commencing at the west, (8) a human-headed bird, the supports being a mermaid with a comb and a merman with a fish; (9) two beautiful clusters of beechnuts and leaves, and an owl with outspread wings.

THE PRESBYTERY (Decorated) of three ample bays is built in two stages, the large clerestory windows containing much early glass; the vault is Perpendicular. Notice

1. The arches of the main arcade supported on clusters of eight engaged Purbec shafts in cheese-like layers, with delicate moulded capitals, and the high bases of the period.

2. The two large Corbels, representing James I with his mottoes, Beati Pacificii, and Per Christum cum Christo; and two representing Charles I, with the mottoes, Vivat Carolus and Christe auspice regno.

3. The lierne Vault of painted wood, set up by Bishop Fox in 1502, thickly set with Bosses; those in the eastmost bay form a very full and interesting series representing The Emblems of the Passion, including Malchus with the sword through his ear; the heads of Pilate and his wife; Judas kissing

Christ; Peter with the words of the denial issuing from his mouth, and a Veronica.

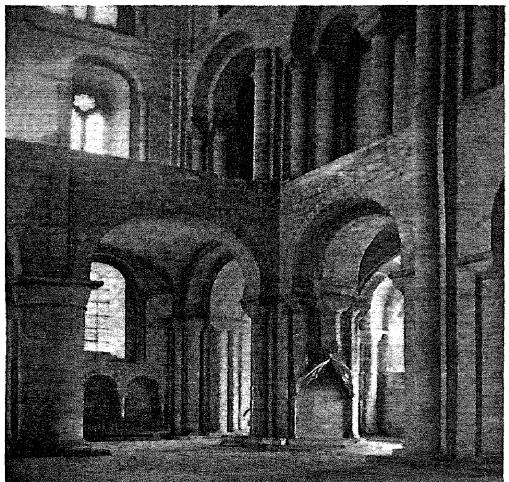
4. The beautiful traceried stone Screens between the presbytery and its aisles, due to the taste and generosity of Bishop Fox, having Renaissance ornaments in the frieze and contributing much to the richness of this part of the church. Note among the various inscriptions and ornaments, the pelican in her piety, Fox's emblem; his motto, Est Deo Gratia; and the initials and motto of Beaufort, In Domino confido.

5. The six richly-carved Mortuary Chests, coloured and gilt, containing, as is supposed, the bones of various Danish, Saxon, and Norman kings, queens, and prelates. The chests are now placed on top of the side screens in each bay, after the manner of a detached railway train. Many of these distinguished persons had been buried in the Saxon crypt, and their remains were first collected in the twelfth century. Later, after being shockingly desecrated by Cromwell's soldiers who used the bones to break out the beautiful stained glass, they were brought together and enclosed in these chests, which are inscribed with their names. Among them are King Egbert, d. 837; Queen Emma and King Canute; King Edred and King Edmund.

6. The great stone Reredos, one of the chief beauties of the church, and notable in

WINCHESTER — FROM THE SOUTH EAST

WINCHESTER — SOUTH CHOIR AISLE



WINCHESTER — NORTH TRANSEPT

WINCHESTER — CHOIR LOOKING EAST

the kingdom, only those of St. Albans, Christ Church, and St. Saviour's approaching it in size and beauty. It consists of a great stone screen, wrought with canopied niches containing figures, and crowned by a beautiful cornice, and a cresting which is broken, midway, by a very elaborate crocketed spire. The screen measures 43¾ ft. in height, and is 39 ft. 5 in. wide; the figures are chiefly modern. Notice the canopies, pedestals, finials, tracery pinnacles, and the great octagonal Spire. The central subject of the screen is a Crucifixion; many figures represent saints, bishops, and kings connected with the history of Winchester. The figure of Izaak Walton is the second from the top in the third buttress, north of the central section, and was given by the Fishermen of England. Notice the delicate spandril carvings in the small doors which lead to the feretory at the back of the altar.

7. The monuments in the presbytery are not numerous. Canute was buried before the altar, also Bishop Henry de Blois. The monument of Bishop Courtenay, d. 1492, on the south side, has the coffin contained within a stone tomb of later date.

8. The EAST WINDOW, once magnificent with rich glass, and still very beautiful. It was erected before 1525 by Bishop Fox, whose arms and motto are several times repeated

in the glass. The mutilated figures in the lower tier represent, beginning at the north, St. Swithin, in ruby robe, holding a church; St. Peter, in robes of ruby and amber; Jeremiah, the robe of pale blue and silver, clasping the book of his prophecy; Andrew, the robes of deep ruby and silver; Haggai, under a restored canopy; St. Paul, an old man in robes of dark purple and silver; and William of Wykeham, a prosperous-looking bishop in rich vestments. The central figure in the second tier has been called Bishop Fox, but wears a nimbus. In the Tracery appear fragments of a Doom, with Our Lord in the midst, and St. Mary and St. John kneeling on either side. Notice the tiny cherubs in the small lights; the Emblems of the Passion on rich sapphire grounds; and the motto of Bishop Fox, Est Deo Gratia. Winston says of this window, "In point of execution, I apprehend that this is as nearly perfect as painted glass can be."

In the SOUTH CHOIR AISLE, notice

1. The beautiful Perpendicular Chantry of Bishop Fox (1500–1528), the richest in detail of all the seven great chantries of this church, but of less choice design than those of Beaufort and Waynflete. It was built by the saintly bishop in the early days of his episcopate, and is provided with a small study at the east where he loved to come

when he was old and blind, to pray, meditate, and listen to the music of the mass. The bishop was an able and valued adviser of Henry VII, and founded Corpus Christi College. He was unbounded in his charities, yet lived sumptuously, having 220 serving men in attendance.

The chantry is entered from the aisle by a small door, which also gives access to the feretory beyond. Notice the beautiful panelled door; the canopied niches, no two of their vaults alike; the open tracery of the string-course; the ornate panelled buttresses between the bays; and the rich cornice and delicate cresting. A ghastly cadaver is set in a recess near the base of the outside wall. In the Interior of the chapel, notice the traceried vault, delicately coloured; the remains of a lovely carved reredos, having three canopied niches with frost-like tabernacle work, and a cornice of ten carved angels, wearing crowns, the little stone hands grasping shields. The inscription over the altar reads, "O sacrum convivium in quo Christus sumitur." The study at the east has a traceried ceiling and an east window looking into the retrochoir; niches for figures and a press, perhaps for books.

2. The Feretory behind the high altar in which the smaller shrines and various relics were displayed to pilgrims; a raised plat-

form or step at the east rests on a rude arcade of ten arches. Among the numerous objects of interest preserved here, notice a wooden Reliquary chest decorated in colour with events in the life of Christ and stories of the saints, the gift of Sir William de Lislebone in 1399. Figures of the donor's wife, of St. Peter, and the Emblems of the Evangelists, also appears.

The RETROCHOIR (Early English) is an architectural composition of singular beauty, the work of Bishop de Lucy, d. 1204, an early example of its style, and of unusual size, consisting of three ample bays with aisles. Its general appearance is enhanced by the three beautiful chapels at the east, including the Lady chapel, and by the three rich chantries which it contains. Notice

1. The beauty of the lozenge-shaped groups of ringed columns with their early foliage capitals; the graceful wall arcade with tracery in the spandrils; the two great west arches opening into the feretory at the west; and the Edwardian Arcade of nine beautiful arches running along the west wall, richly carved with a variety of ornament having two pedestals for figures in each arch with the names beneath. In the midst was Our Lord with the Virgin Mary.

2. The Holy Hole, commonly so called, a vaulted opening in the wall of the arcade, the history and use of which are not known, but

an inscription refers to burials herein. The opening possibly led to a space under the feretory platform where the bodies and other relics of saints were interred, hence called the Holy of Holies, the name degenerating into the Holy Hole. The Shrine of St. Swithin stood in front of this opening.

3. The old Tiles, in a great variety of designs, made of red clay, on which the design was stamped. In front of Beaufort's tomb the patterns are lions rampant; fleur de lis; arcs of concentric circles; and, farther to the east, two birds addorsed; a fish in water; and foliated crosses.

4. The canopied demi-effigy of a bishop on the east wall, holding a heart clasped between his hands, and underneath the inscription, "Ethelmarus—tibi cor meum, DNS." (To Thee my heart, O God.) This delicate monument is in memory of a turbulent young bishop, d. 1261, half-brother to Henry III, being the son of the widow of King John, who became the wife of the Count de la Manche. The young man of twenty-three was holding four rich benefices when Henry III made him Bishop of Winchester, and his income was said to exceed that of the Primate. He seems to have been a young tyrant, and once kept the monks shut up in the chapter house without food for three days.

5. The Perpendicular Chantry of Cardinal Beaufort, d. 1447, built by the bishop himself, but the effigy is of the time of Charles II. The monument is kept in order by the dukes of Beaufort. Of royal blood, being the son of John of Gaunt by Catherine Swynford, and one of the greatest statesmen of the day, Beaufort was known as "the rich cardinal." The canopied chantry, with a mass of lofty pinnacles rising above it, consists of three bays, the central one very wide, high and open, disclosing a rich effigy in cardinal's robes and hat. Notice as much of the interesting detail as possible. On the ledge is a part of the inscription, "Tribularem si nescirem misericordias tuas."

6. The Chantry of Bishop Waynflete, d. 1486, founder of Magdalen College, Oxford, on the opposite side of the aisle, almost equally beautiful and of similar style. Notice the cornice, cresting, spandril carvings of the doors, the altar step, reredos, graceful piscina, and the high stone tomb with effigy, bearing, among other emblems, the lily, this bishop's favourite device.

THE LADY CHAPEL (Early English and Perpendicular), with its side chapels, forms the beautiful eastern end of the cathedral. The west bay is Early English, but the east bay is Perpendicular, and was built by Elizabeth, the queen of Henry VII, as a

thank-offering for the birth of her first son, Prince Arthur. The town was very joyful when the young prince was born at Winchester castle, and when he was brought to the cathedral for his christening. Among numerous interesting features, notice

1. The very beautiful Wall Arcade on the north wall of the west bay, carved in two planes, the tympana pierced by plate tracery.

2. The Vaulting, the same in both bays, a combination of fan tracery with a lierne vault, having Bosses of remarkable delicacy, those on the central ridge representing God the Father and the Virgin Mary. The rebus of Prior Hunton (a tun and the word Hun) who began the west bay, and of Prior Silkstede who completed it, appear in the smaller bosses.

3. The beautiful traceried Screen of carved wood with balustrade, and the rich Stalls, the details of which are full of interest.

4. The large transomed windows in the east bay, the eastern one, restored in Queen Victoria's Jubilee year, containing her portrait also figures of the Apostles, chiefly of old glass.

5. An important series of sixteenth-century Mural Paintings on the north and south walls of the east bay, thought to be of German workmanship, representing scenes in the life of the Virgin Mary and her Miracles.

LANGTON'S CHAPEL (Early English), south of the Lady chapel, and of the same period as its west bay, was fitted up as a chantry and burial-place by Bishop Langton, d. 1500. Its distinctive feature is the ornate and exquisitely wrought woodwork in screens, stalls, balustrade, door, and wherever carved wood could be used, concealing nearly all the stone work of the chapel. The traceried vault has numerous bosses, some bearing the rebus of Langton, a tun pierced by the note La; also his motto, "Laus tibi, Christe." Notice also the Stone Reredos of seven canopied niches, coloured in blue and gold; and the tomb of Langton, once rich with brasses, of which it was despoiled by Henry VIII. As much time as possible should be given to the study of the beautiful woodwork. The faded old red velvet chair, once brilliant in colour, is that used by Queen Mary at her magnificent wedding with Philip of Spain in this cathedral.

THE GUARDIAN ANGELS CHAPEL (Early English), north of the Lady chapel, named from the angels painted on its vault, is of the same period and style as Langton's, and is sometimes called after Bishop Adam de Orleton, d. 1345, who established a chantry here. Notice the beautiful modern screen; the graceful wall arcade; the vault, having the loveliest foliage boss in the cathedral and painted with angels, blonde and brunette,

on a blue ground; the stone reredos of seven canopied niches; and the great eighteenth-century monument of Bishop Peter Mews, d. 1706, who left Oxford when a young man of eighteen in order to join the army of Charles I. His crozier and mitre are still suspended above the monument.

In the NORTH CHOIR AISLE, notice

1. The CHANTRY OF BISHOP GARDINER, d. 1565, a combination of Gothic and Renaissance architecture, "the very pavement torn away out of hatred to this hammer of heretics," corresponding in location to that of Fox in the south aisle, but much less rich and interesting. As Wolsey's private secretary, Gardiner is said to have had early training in the art of hunting heretics. He assisted in the matter of Henry VIII's divorce, for which service Wolsey called him the "inestimable treasure and jewel of this realm." The chapel retains its altar platform and reredos, the latter ornamented with a Greek border and two figures representing The Law and The Gospel. The most interesting feature of the chapel is the high base or stump of a pier of the old Norman apse, curiously preserved by building around it.

2. The old Glass, little of it in perfect condition, but the beautiful series of delicate figures of saints in the tracery should not be overlooked; among them are St. Sitha, St.

Barbara, St. Margaret, St. Lucia, and St. Ursula.

There are THREE CRYPTS, one of the Norman period, under the presbytery, retaining the semicircular apse of the early Norman church, and of the same general style as Walkelin's transept; a second crypt under de Lucy's Early English retrochoir, and a third under the Lady chapel, each divided into aisles by rows of columns whose office is to support the church above. There is an old Well in the Norman crypt, under the high altar, in the bottom of which Roman concrete has been discovered; the masonry at the sides is also thought to be Roman. The well is fed by a never-failing spring, and still supplies the water used for baptisms.

THE EXTERIOR OF THE CATHEDRAL presents few features of marked interest, and may well be passed by in favour of the great treasures within by all but the leisurely traveller. The fine, fresh ample Close on the north and west is set with trees, and crossed by long and short walks; the old burial-ground lies to the west. The beautiful Long Walk crosses the green diagonally to the west door, its limes and elms forming a graceful archway. The stone of the cathedral is of a fine dark grey, to which delicate lichens have added many shadings and various faint colours.

The Perpendicular West Front with its cage-like lines is meagre and uninteresting. The low stone Balcony which extends over the west portals, similar to that at Exeter, was probably for the use of musicians on festival occasions.

In order to reach the South Side of the cathedral from the west, we pass through a passage cut in a buttress by Bishop Curle in 1632, to provide a path for the citizens who had acquired a habit of going through the nave. It bears the inscription, Illae precator, hac viator, ambula (That way thou that prayest, this way thou that passest by, walk); and over the second arch of the passage, Sacra sit illa choro, serva sit ista foro (That way is sacred to the Choir, this for use to the market-place).

Notice on the South Side the long ranges of Perpendicular Windows, the westmost the work of Edingdon, having four lights, two transoms, and the prominent leaf cusps; while those of Wykeham have three lights, one transom and no cusps.

The picturesque remains of the CHAPTER HOUSE at the east, facing the space once occupied by the Cloister, consist of a range of bold stilted arches supported by heavy low piers, some wrought from a single stone. An Early English doorway beyond leads to the Deanery Gardens, the Deanery itself being

comfortably adapted from its original use as the Prior's Lodging. The Itchen flows at the foot of the garden.

The CENTRAL TOWER, 150 ft. high, is a low, firm, solid structure in the Norman style, originally built by Walkelin, and after its fall in 1107 rebuilt in the same style.

THE EAST END is much the richest portion of the exterior, and has a picturesque environment of verdant close and trees. The East End of the Presbytery has a sharp panelled Perpendicular gable, flanked by octagonal turrets. The square projection of the Lady chapel, built, as we have seen, as a thank-offering at the birth of Prince Arthur, has a pierced battlement, a good corbel table, and a rich window of seven lights. To the south is the Langton Chapel; to the north, the Chapel of the Guardian Angels.

On the NORTH SIDE of the church, notice the contrast between the architecture of the three Perpendicular bays of the Presbytery aisles and the Early English bays of the Retro-choir; and the Norman, Early English, and Perpendicular Buttresses, the Norman being flat and shallow, the Early English, bolder and staged, and the Perpendicular of deep projection and having several stages or set-offs.

WORCESTER

"The Priorie of Wyricestre, Sent Oswold bigan er,
Strong weork and heigh thare is."

— OLD CHRONICLE.

THE cathedral church of Our Lord and the Blessed Virgin Mary at Worcester, on the banks of the Severn, is not one of the largest or most important of the cathedrals of England, and its crumbling stones have required such thorough rebuilding that the exterior, and much of the interior, are practically modern. It is of interest, however, on account of the excellence of its Early English architecture, its sculptured wall-arcade, and its valuable series of mediæval monuments, civil and ecclesiastical, among the most complete in England.

THE ESTABLISHMENT. Worcester is a cathedral of the New Foundation, having had a long and interesting history as the church of an important Benedictine monastery, which was refounded after the Dissolution. It is also a pre-Reformation cathedral.

HISTORY OF THE FABRIC. The present

church is at least the third on the same site. The first of which we have record was the Saxon cathedral of Bishop Oswald, completed in 983, a stately building for the time, containing eight and twenty altars. This church was burned by Hardicanute, and replaced by a Norman church, built by Bishop Wulfstan, the English bishop consecrated by Edward the Confessor, who sturdily and successfully resisted William the Conqueror's attempts to depose him. The foundations of this Norman church were laid in 1084, but the work was not completed until near the close of the twelfth century, and a large part of it was destroyed by fire in 1202. Some part of an Early English or a Transitional Norman church was dedicated in 1218; but the foundations of the present building were laid in the Lady chapel at the east in 1224. The nave was largely rebuilt in the Decorated and Perpendicular periods. The central tower and cloister were completed in the last half of the fourteenth century.

ARCHITECTURAL STYLES. The nave is Transitional Norman, Decorated and Perpendicular; the main transept, Norman and Perpendicular; the choir and its transept, Early English; the Lady chapel, Early English; the cloister, Perpendicular and restored; the chapter house, Norman and Perpendicu-

lar; the Refectory, Decorated; the central tower, Decorated.

DIMENSIONS. The length of the church is 425 ft.; length of nave, 170 ft.; height of nave, 68 ft.; height of choir, 61 ft.; height of central tower, 196 ft.

PLAN. The church is in the form of a double cross, having both nave and choir transepts; a nave of nine bays; a choir of six bays; a Lady chapel of three bays with aisles, and an eastern bay without aisles; and a cloister on the south with chapter house and refectory.

THE NAVE (Transitional from Norman; Decorated and Perpendicular) is a graceful structure of nine bays, harmoniously combining the architectural features of three periods of building, and is rich in picturesque irregularities of detail. Notice

1. The two Western Bays, rebuilt in the Transitional period following the Norman, having pointed arches and cushion capitals in the main arcade; and both round and pointed arches with chevron mouldings and Early English foliage knots in the triforium and clerestory. Note also the mixture of white and green stones in the masonry, the capitals and abaci being white, and the pier arch and all above it green, the combination perhaps suggested by eleventh-century examples at Pisa and Siena.

2. The seven Decorated Bays on the north side of the central aisle, their design similar to that of the Transitional bays, by careful intention of the builder, but the triforium, less lofty, and its containing arches divided into four equal arches, each having in its pediment a richly-sculptured group representing an Old Testament subject. The triforium and clerestory of the two westmost bays were curiously left unfinished, and completed by builders of the next period.

3. The Perpendicular Bays on the south side, less richly built than those of the Decorated period.

In the NORTH NAVE AISLE, notice

1. The Jesus Chapel at the second bay from the east, one of the few remaining in England dedicated to The Holy Name of Jesus; originally entered from without, lately thoroughly restored and refurnished.

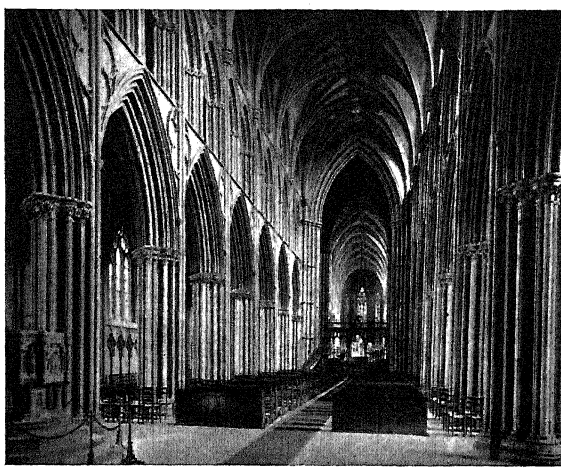
2. The Royal Arms carved in stone on the window sill at the west of the chapel, placed here after the Restoration, by special order of Charles II, and renewed by Henry VIII, as a symbol "of our happy establishment in the Church and State."

3. A monument with effigy of Bishop Thornborough, d. 1641, prepared by the bishop fourteen years before his death, bearing an occult inscription.

4. The tomb of Bishop Hurd, d. 1808, of

WORCESTER — FROM THE SOUTH EAST

WORCESTER — SOUTH SIDE



WORCESTER — INTERIOR LOOKING EAST

whom Dr. Johnson said: "Here, sir, is a man whose acquaintance is a valuable acquisition."

5. The monument of Sir John Beauchamp of Holt, Esquire of the Body to Richard II, by whom he was knighted. Later, he was accused of bearing arms "for treasonable purposes," was confined in Dover castle, and finally beheaded on Tower Hill in 1388, the prior and monks of Worcester, to whom he had ever been friendly, receiving his body for honourable burial.

6. A curious demi-effigy of Bishop Bullingham, d. 1576, only the head and feet being represented.

In the SOUTH NAVE AISLE, notice

1. The Monks' Door to the Cloister, at the west, and the Prior's Door at the east.

2. The heavy Norman Recesses in the fourth, fifth, and sixth bays, some containing tombs of later date.

3. A monument to Judge Lyttleton, d. 1481, "the renowned father of our English laws."

4. A tablet in the west bay, with bust, to Bishop John Gauden, d. 1622, whose name at once recalls the book of prayers and meditations called the Eikon Basilike, published the day after the burial of Charles I and attributed to the king, but its authorship later claimed by Bishop Gauden. The bust

shows the Eikon in the bishop's hand. The book portrayed the king in a favourable light and went far towards awakening the sentiment which resulted in the Restoration. "Milton compared its effects to those which were wrought on the tumultuous Romans by Anthony's reading of the will of Cæsar." Charles II and his brother are said to have told Lord Anglesey that Gauden was the author of the book, and that their father copied it.

In the NORTH TRANSEPT, which is small and dark, notice

1. The lower part of the wall, Norman and probably of Wulfstan's time.

2. The Perpendicular tracery applied to the east and west walls, as at Gloucester.

3. A fine Norman arch, once opening to an eastern apsidal chapel, moulded in five orders and having richly carved capitals.

4. The circular Stair Turret at the north-west angle, projecting into the transept, built of good ashlar work in white and green stones, being Norman in the two lower stages and Perpendicular above.

5. The tomb of Bishop John Hough, d. 1743, the famous President of Magdalen College, who, with twenty-five Fellows, was ejected by James II, but restored in the reign of William and Mary. The monument with effigy, by Roubiliac, is called, in the

Greville Memoirs, "exceedingly grand," and represents the Bishop in flowing robes reclining somewhat inconveniently on a marble sarcophagus, while Religion gazes at the effigy, and a weeping Genius bears a medallion of the Bishop's beloved wife, Lettice. A bas-relief shows the Bishop pleading with James II for the rights of his college.

In the SOUTH TRANSEPT, which is nearly filled by the organ, the general features are the same as in the North transept. Notice in the west wall the remains of the Norman triforium, overlaid with Perpendicular tracery; two of the old Transitional arches, and a fine Early English three-light window, deeply splayed, in the clerestory.

THE CHOIR (Early English), of five bays, light, delicate, and graceful in appearance, the most beautiful portion of the church, was built when all the graceful designs and chaste ornament of the Early English style were fully developed. Its foundations were laid in 1224 by Bishop William de Blois, and the walls rose around the old Norman choir which had proved too straight for the uses of the church. At this period Worcester possessed the relics of three notable men, two of them, Oswald and Wulfstan, early bishops and canonized as saints; the third, distinctly not a saint, but the wicked King John, whose tomb attracted numerous pilgrims. The nar-

row Norman choir could not hold all who wished to visit the tombs of these three, and the bishop and convent agreed to divide the rich revenues here offered, and to rebuild the entire eastern arm of the church. Notice

1. The fine Views of the eastern part of the church seen through the choir arches on all sides.

2. The deeply undercut foliage Capitals, the fourth on the south side scarcely rivalled in the kingdom; the fine clusters of ringed shafts of stone and Purbec; the beautiful design of the triforium, the tympana being carved with sculptured groups.

3. The modern Stalls and Throne. The MISERERES (Decorated) are among the most interesting in the kingdom, representing The Labours of the Year, Old Testament stories, and mediæval sports and games. Notice on the South side, beginning at the west end, (1) The month February, a cosey scene representing a man and a cat warming themselves at a fire; the supporters are flitches of bacon; (5) The month April; (9) The Presentation, the figure of the Virgin delicate and pleasing; (12) A tilting scene; (23) The Worship of the Golden Calf; (24) The Judgment of Solomon.

4. The stone Pulpit, dating from 1504, cut from a single block of stone, having the Emblems of the Evangelists on the shafts,

and at the back a representation of The Heavenly Jerusalem.

5. The TOMB OF KING JOHN, d. 1216, in the midst of the choir. The last of the Angevin kings, died at Newark castle, fifteen miles from Lincoln. According to his dying wish he was transported south to the cathedral of Worcester, in order that he might be buried between the shrines of St. Wulfstan and St. Oswald, "to keep his body from the attacks of the Evil One whom he had indefatigably served." The high, fifteenth-century stone tomb bears the much earlier Purbec effigy which probably formed the lid of the coffin. The face is usually spoken of as a portrait, but at this early date it can hardly be anything more than a conventional representation of a king; the effigy of the king's son, Henry III, in Westminster Abbey, and others of even later date, are not considered portraits, but conventional figures. The king's robes are overlaid with gold leaf; the gloves are jewelled. At the head, St. Oswald and St. Wulfstan are represented censing. When the tomb was opened in 1797, the head was found to be enveloped in a monk's cowl, "as a passport through purgatory."

6. The beautiful Perpendicular CHANTRY AND TOMB OF PRINCE ARTHUR, d. 1502, the eldest son and heir of Henry VII, on the

south side of the sanctuary. The prince was a gentle youth of sixteen, much beloved by the people as their future king, but a few months married to the beautiful Catherine of Aragon, and had come down to hold Court at Ludlow castle, where he died. The funeral train was the most elaborate that could be pictured, with stately equipages and funeral torches, and masses said all along the way. The death of the young prince entirely changed the Tudor pages of English history; for had he come to the throne, his younger brother, who became Henry VIII, would have been the Archbishop of Canterbury; and the story of his life could not have included Catherine of Aragon or her daughter, the "Bloody Mary"; Anne Boleyn or Queen Elizabeth; Jane Seymour or Edward VI; Lady Jane Grey, Katharine Howard or Katharine Parr. Wolsey's name would have had other, if any associations in English history, and the Dissolution and Reformation would probably have come through some other life than that of Henry VIII.

The CHANTRY is a rich example of the Late Perpendicular style, consisting of a single bay enclosed by open traceried screens, elaborately wrought with heraldic devices and crowned by an open battlement with pinnacles. The interior has a traceried ceiling with pendants and numerous small orna-

ments, including the figure of Henry VII and one of the young widow, bearing a castle, the emblem of Castile. The plain, high tomb, without effigy, stands in the midst of the chantry.

In the SOUTH CHOIR AISLE, notice the restored Chapel of St. John, on the site of a Norman apsidal chapel of the south nave transept, but rebuilt in the Early English period; its rich altar hangings and carpet designed by Morris.

The small but beautiful SOUTH CHOIR TRANSEPT (Early English), of a single bay, is built in two lofty stages, and has a double row of lancet windows with double mullions. Notice the graceful WALL ARCADE which continues around the entire east end, having an interesting series of subjects carved in the spandrils; among them, notice in this transept, on the South wall, Christ in Judgment; Resurrection groups; The Expulsion from Eden (both Adam and Eve are weeping); souls in torment; a soul being weighed by St. Michael, while one side of the balances, containing money bags and the head of a woman, is being slyly pulled down by an imp. On the North wall are The Annunciation, The Nativity, and other groups of much interest.

THE LADY CHAPEL (Early English) marks the beginning of the rebuilding of the east

part of the church. It consists of three bays with aisles, and a fourth bay which is aisleless, and is lofty, ample, and well lighted. The piers are higher than those of the choir, the vault rougher, being built of light tufa in rounded blocks; the sculptures of the Wall Arcade, which continues around the chapel, are largely restored. Among many monuments of interest in this chapel, notice

1. The slab with effigy in front of the altar, thought to represent Bishop de Cantelupe, d. 1266, the most interesting episcopal effigy in the cathedral, wearing the low early mitre, the alb with apparel, jewelled gloves, and surrounded by beautiful masses of well-wrought foliage in which the figure seems to rest.

2. A tablet to the second wife of Izaak Walton, who died in 1662, the half-sister of Bishop Ken of Wells, the inscription by the poet-angler including the lines, "Here lyeth buried so much as could dye of Anne, the wife of Izaak Walton."

3. In the North aisle of the chapel, the beautiful effigy of "an honourable Ladie in whose coffin of stone lye there her bones," of a Juno-like figure, six feet three inches high, wearing a coronet, the delicate left hand gloved and carrying a glove, indicating that she was to be married. A border of deeply undercut foliage runs around the tomb.

4. The monument of Sir James Beauchamp in thirteenth-century armour with a full suit of chain mail, a long surcoat and heater shield; the legs are crossed above the knees.

In the NORTH CHOIR AISLE, architecturally like the south, notice an Oriel Window projecting from the old Sacrist's Pulpit near the west, from which the sacrist kept in view the shrines in the choir.

THE NORTH CHOIR TRANSEPT, called also the Bishop's Chapel, is of beautiful design like the south; notice the foliage bosses; the tiles; the piscina and aumbrey, and the interesting sculptures in the Wall Arcade.

THE CRYPT (Norman), extending under the choir and presbytery, is of much interest because it is the only complete portion of Wulfstan's Norman church now remaining. It consists of a central aisle of seven bays, and an ambulatory containing an altar, lately fitted up, where services are held on St. Wulfstan's Day, January 19. Notice the Norman entrance; the small Norman windows; the thickness of the wall; and the early vault having square-edged ribs which spring directly from the capitals of the columns, and between which the groined edges of the vault are seen.

THE CLOISTER (Early Perpendicular and Norman), partly restored, is on the south side of the nave, and encloses a fine garth.

It is built of warm red sandstone, its appearance being much enriched by a unique series of traceried partitions between the bays, each pierced by a large opening, the meaning of which is not now understood.

In the East Walk, notice the so-called zebra stones of the masonry, red, grey, and green; a traceried doorway to the Slype, in the third bay from the north, having niches at the sides; and the balusters or shafts in the arcade of the slype, almost certainly of Saxon origin, like those at St. Albans, and probably a part of St. Oswald's Saxon church.

THE CHAPTER HOUSE (Norman with Perpendicular additions) is circular within, but decagonal without. In 1400 the settling of the walls, pushed outward by the weight of the heavy Norman vault, threatened to destroy the building, and the external masonry was then cut away from four to six feet, and heavy projecting buttresses were added to support the walls from without. During the Civil War the chapter house was used as a magazine for powder. Notice here the old Norman Wall Arcade in two stages; the mixed green and grey masonry; traces of tempera painting; the Will of King John, and various letters of Charles I.

The SOUTH WALK contains the entrance to the old Refectory, now occupied by the Cathedral Grammar School, containing a Lector's

Pulpit, delicately vaulted; also the fragments of a beautiful Reredos, twelve feet high, with the mutilated but still beautiful figure of Our Lord enclosed within an aureole.

In the WEST WALK are the two troughs of the old Lavatory, and a passage leading west to the Infirmary (now destroyed), the site being used for gardens and a promenade along the banks of the Severn, which the cathedral faces.

In the North Walk, notice, near the west, by the Monks' Door, a slab in the pavement carved with the single word, "Miserrimus," thought to be a memorial of the Rev. Thomas Morris, d. 1748, a minor canon who was deprived of his preferment for refusing allegiance to William of Orange. He lived sixty years thereafter in great poverty, often visiting the cathedral which he so well loved and in which he was greatly beloved. The stone is the subject of one of Wordsworth's Sonnets. At the east end of this same walk, notice a worn stone effigy, generally attributed to Alexander Neckham, d. 1217, a learned Abbot of Cirencester, a student and later an instructor in the University of Paris, the author of fifty-five books in prose and verse, being one of the earliest authors in England.

THE EXTERIOR OF THE CATHEDRAL is nearly all restored work of the last century, possessing little interest, though the digni-

fied design of the original work has been carefully adhered to. The immediate ENVIRONMENT had two good natural claims to picturesqueness which both the early and late builders ignored, viz., the River Severn flowing past the west front and the noble view of the blue Malvern Hills across the river, where Piers Plowman, a Worcester monk, saw his "Vision." The early builders even divided the architectural honours of their meagre west front by building the Infirmary in front of it, facing the river. The old Ferry Gate House (largely restored), whence for many years Betty Wise, the Dean's servant, in her boat, painted with the arms of the See, set out to carry passengers over the river, is at the southwest angle of the Precincts.

THE GUESTEN HALL (Perpendicular), in which the monks entertained their distinguished guests, is due east of the chapter house, and when it was falling to decay, the dean and chapter decided to dismantle it and preserve a portion as "a permanent ruin." From an artistic standpoint no better use could have been made of the Hall. Its richly ivied walls, and environment of fine trees and green turf, form the most picturesque feature of the exterior, and are a daily delight to all who pass this way. "The chambers and lodgings belonging to yt were swetely kept and richly furnished."

YORK

"To-night the rising moon as she gleams through drifting clouds, will pour her silver rays upon that great eastern window, at once the largest and the most beautiful in existence, and all the Bible stories told there in such exquisite hues will glow with heavenly lustre on the dark vista of chancel and nave. And when the morning comes, the first beams of the rising sun will stream through the great casement and illumine the figures of saints and archbishops . . . and touch with blessing the marble effigies of the dead: and we who walk there, refreshed and comforted, shall feel that the cathedral is indeed the gateway to heaven." — WILLIAM WINTER.

THE cathedral church of St. Peter at York ranks next to Canterbury in ecclesiastical importance, being the seat of one of the two archbishops of England. Its majestic proportions and great area (the latter exceeding the area of any cathedral north of the Alps except Cologne) have won for it the title "King of English cathedrals." It possesses no advantage from its site, but its lordly towers dominate every view of the city in

which they bear a part. A larger amount of early glass is found here than in any other cathedral of England, and this alone is a great attraction; but apart from this treasure of glass, the interior has less to offer than would be expected in so vast a structure. It was never rich in stately monuments or chantries, and two destructive fires in the last century deprived it of much that cannot be replaced.

THE ESTABLISHMENT. York is a cathedral of the Old Foundation, having been served by secular canons, and as the seat, first, of a bishop and, later, of an archbishop, its history is important. A bishop of York attended the Council of Arles in 314. In 626, Ethelburga, daughter of the king of Kent and Queen Bertha, being sought in marriage by King Edwin of Northumbria, refused to become the wife of a pagan king unless she was permitted to take with her to her northern home a chaplain of her own faith. Paulinus, a Roman missionary associate of Augustine, was chosen to accompany her, and later he was consecrated (but never enthroned) archbishop of York in accordance with Pope Gregory's early desire that York as well as Canterbury should become the seat of an archbishop. King Edwin became convinced of the merits of the Christian religion, and he and his court and 10,000

others were baptized in a single day. The official title of the Archbishop of York is "Primate of England," the Archbishop of Canterbury being "Primate of All England." The Archbishop of York is also the Bishop of York, and has jurisdiction over Carlisle, Chester, Durham, Manchester, Newcastle, Southwell, Sodor and Man, Ripon, and Wakefield.

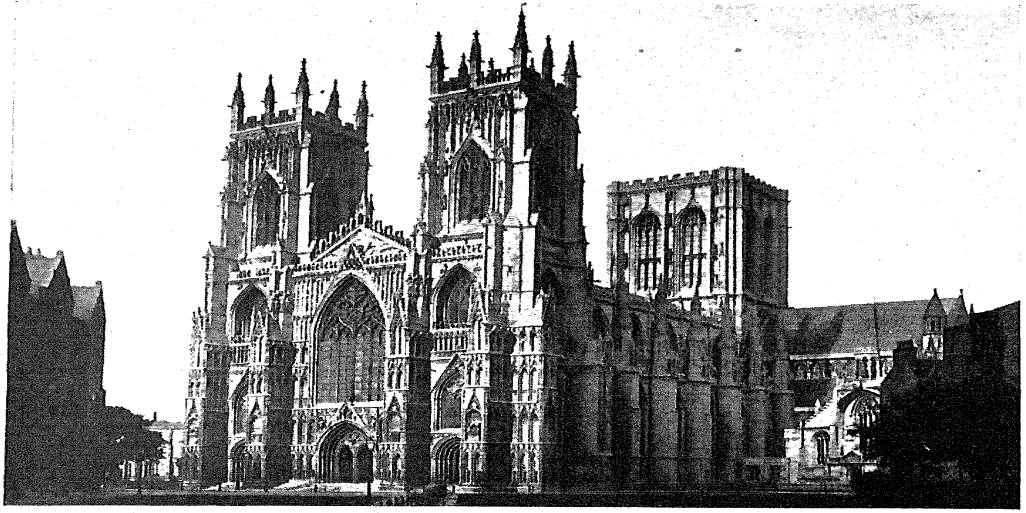
HISTORY OF THE FABRIC. The present church is probably the fifth on the same or nearly the same site. The first was a church for Roman Christians, of which we know little; but if there was a bishop of York in 314 there must have been a cathedral of some sort. The second church was the temporary wooden building in which King Edwin was baptized; the third, a stone church, also Saxon, which was built around and included the wooden church, and must have been completed in 630 when Paulinus here consecrated Honorius Archbishop of Canterbury. The fourth was an early Norman church; and the present cathedral was built, a portion at a time, between 1189 and 1474.

ARCHITECTURAL STYLES. The nave is Decorated; the main transept, Early English; the choir, Perpendicular; the Lady chapel, Early Perpendicular; the chapter house and its vestibule, Decorated; the crypt, Saxon, Norman, and Perpendicular; the central and western towers, Perpendicular.

DIMENSIONS. York is one of the loftiest churches in England, its choir vault being a few inches higher than that of Westminster Abbey. The length of the interior is 486 ft.; length of nave, 262 ft.; height of nave, 99 ft.; height of choir, 102 ft.; height of central tower, 198 ft.; height of western towers, 196 ft.

PLAN. The church is in the form of a Greek cross. It has an eastern or choir transept, but this does not project beyond the line of the outer choir aisle, and hence does not form a double cross as usual in churches having two transepts. It has a nave of eight bays; a choir of six bays; a Lady chapel at the east; and a chapter house with vestibule on the north.

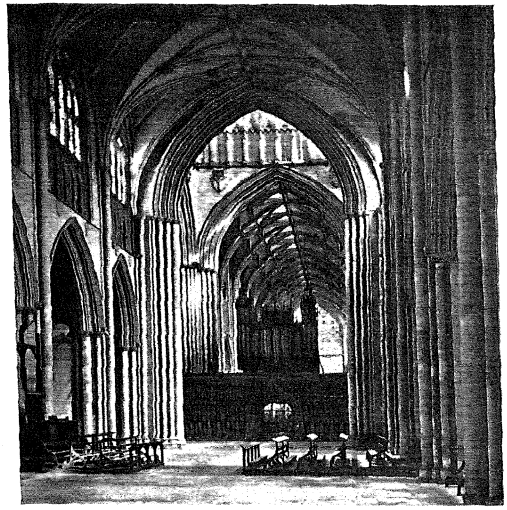
THE NAVE (Decorated) has an advantage over every other cathedral nave in England in the possession of nearly all its original glass. It was preserved during the Civil War largely through the influence of Lord Fairfax, who made death the penalty for any one who fired a gun at the minster. In addition to this abundance of rich colour, the nave is exquisitely proportioned, of noble height and broad area. Its foundation stones were laid by Archbishop Romanus in 1291, with great pomp and ceremony, the dean and canons being vested in their richest robes, while the Archbishop, standing at the southeast corner by the Early English



From a Photograph by the Detroit Publishing Company

YORK — WEST FRONT

YORK — CHOIR LOOKING EAST



YORK — NAVE LOOKING EAST

transept, invoked the blessing of the Spirit on the work about to begin. Funds for the building had been collected from offerings at the Shrine of St. William; also from indulgences, and contributions of money by the nobility and gentry, to which wood and stone in liberal quantity were added by the two great northern houses of Percy and Vavasour. The work was completed in the time of the warlike Archbishop de Melton, who glazed the great west window with its sparkling glass. Notice

1. The equilateral arches of the main arcade, somewhat meagrely moulded in two orders, and having narrow fillets; the hood stops of wise old men, evidently portraits; the diamond-shaped groups of stone columns, twelve in each group, clustering around a central pier; and the shields of arms in the spandrils of the arches, representing benefactors.

2. The Vaulting, much too low, almost of Norman proportions, of wood painted to represent stone, probably because the architect feared to build so wide a span of stone. The modern bosses are carefully copied from the originals.

3. The West End of the nave, of rich and impressive design, the work of de Melton, the central shaft of the door once containing the figure of St. Peter in a canopied niche.

4. The great West Window, famous all over the kingdom as one of the two most beautiful Decorated windows in England, Carlisle being its close rival; but Carlisle has lost all its glass except that of the tracery. The window consists of eight lights, and contains twenty-six canopied figures or groups. Notice in the Lowest Tier, eight figures of archbishops, probably de Melton and the seven predecessors for whose interment he provided; below them are panels of grisaille containing roundels of colour. The Second Tier contains the figures of eleven Apostles, one each in five compartments, the others appearing as heads or half figures in the other three lights. The Third Tier contains scenes from the life of Our Lord, beginning with The Annunciation and ending with The Ascension and The Coronation of the Virgin.

Notice the beauty of the delicate, lofty, pinnacled canopies; the rich ornaments of the robes; the beautiful borders, large and small, the two central ones heraldic, with gold crowns on an azure ground, and the three lions of England.

THE NAVE AISLES are long, lofty, generously broad, stone-vaulted, and contain all the best features of the central aisle with none of its defects. The lofty windows retain most of their glass, and underneath runs a delicate arcade of six arches in each bay, the

divisions between the bays being marked by arcaded buttresses with pinnacles.

In the NORTH NAVE AISLE, notice

1. The West Window, a rich composition of canopied figures in brilliant colours, having in the centre The Virgin and Child; on one side St. Catherine, and above St. John; on the other side an unidentified saint, and above, a small figure of St. Lawrence. Notice the canopies of amber and silver on grounds of ruby and emerald; the rich ruby, almost black, against which some of the heads are placed; the effective silver borders and the wonderful ruby in the tracery. The Virgin has a robe of sapphire and amber, holds the Child with grace, and is a beautiful figure. One of the figures in the tracery represents St. Peter crucified with his head downward, on a green cross with ruby ground.

2. The Third Window from the west containing six panels representing scenes in the life of St. Peter, to whom the cathedral is dedicated.

3. The Second Window from the east called THE BELL FOUNDERS' WINDOW, very rich in colour, and one of the most characteristic and easily read of all the nave windows. It was probably the gift of Richard Tunnoc, a bell-founder of York, and its representative in Parliament in 1327. Notice the rich golden bell on a diapered ground of deep

emerald in the centre of each of the lowest grisaille panels. The central figure in the lowest band of colour represents the donor in robes of fine crimson and green, kneeling before the archbishop to seek his benediction and acceptance of the window, a model of which appears in the background. The left panel shows two figures at work moulding a bell, one man turning the handle of the windlass, while Tunnoc himself applies a long, crooked turning-tool, and moulds the clay to the required shape. The right panel represents the casting of the bell. Notice the rich browns and ruby in this panel, and the diapered blue grounds of the three panels.

4. The Eastmost Window, called the St. Catherine or the Peter de Dene window, representing scenes in the life of St. Catherine, containing a great variety of armorial bearings. It was the gift of Peter de Dene, an ecclesiastic of the Court, tutor to Edward II, and a canon of York. In the lower tier of coloured subjects St. Catherine appears before the Emperor Maximin, whose hand is uplifted, and a small devil on his shoulder appears to be suggesting evil. The second subject is The Conversion of the Philosophers sent to confute the saint; and the third, their Execution. The Martyrdom of the Saint, her burial, and reception into heaven, are seen in the upper panels and

tracery. The figure of the donor is in the central light. The Heraldic Border is full of interest, containing the figures of many distinguished benefactors or friends of the church, placed in pairs, and facing each other across the light.

In the SOUTH NAVE AISLE, notice

1. The West Window, representing The Crucifixion with the Virgin Mary and St. John, ministering angels and Roman soldiers. The youthful figure of St. John has an elaborate canopy of amber and silver against a ruby ground; the sweet, gentle face is of bright, silver glass, the hair is yellow, and the robe amber and green.

2. The Second Window from the west, considerably restored, containing the large canopied figures of St. Stephen, St. Christopher, and St. Lawrence. The Third Window is a restored Jesse; the Fourth, a Warrior's window, and the Seventh contains scenes in the life of an archbishop.

3. The supposed tomb of Archbishop de Melton, d. 1340, at the west end of the nave; and in the south aisle a canopied altar tomb, thought to be that of Archbishop Thoresby, d. 1373.

The MAIN TRANSEPT (Early English) is one of the most interesting portions of the building, being the oldest part above ground. The SOUTH TRANSEPT is the usual entrance

to the church. Directly facing the entrance at this point appears the lofty North Transept, all its glory dominated by the five soaring lancet windows known, wherever York is known, as The Five Sisters Window; to the left there are glimpses of the noble Decorated nave; between us and the Five Sisters, the ample spaces and great arches of the Lantern Tower; to the right, choice interrupted views of the Perpendicular choir and its aisles, and on all sides gleams the richest ruby, sapphire, and amber glass.

In building this beautiful Early English transept, Archbishop de Grey struck the key-note for the entire structure. In his time the old Norman nave and transept and the Transitional Norman choir were still standing. When the north transept was erected, soon after, by the Italian Treasurer, John Romanus, of necessity it followed the generous plan of the arm already completed; and the builders of the nave and chapter house, of the choir and presbytery, could not well adopt anything less than the same noble proportions.

Notice, in this South Transept, the south wall, its design artistically varied, the lower stage having an arcade carved in two planes with a wall passage between; the arcade over the central door; the small stone pedestals for figures; the quaint book-place or reading-

desk of stone cut in the midst of the arcade near the door; the cone-shaped corbels of rich foliage, in a style much used at a later period; and the spandril carvings representing Our Lord in benediction; the Apostles; and an Archbishop, perhaps de Grey.

The Aisles of the transept are stone-vaulted, and in the Eastern one are the oldest bosses in the church. Notice in the north bay of this aisle, called the chapel of St. Michael, the noble Tomb of Archbishop de Grey, d. 1255, buried in the midst of his work. The low Purbec tomb bears an effigy under a recumbent canopy which is supported by columns over which stalks of foliage are gracefully disposed. The censing angels in the spandrils have spirited wings, and the drapery of that to the north is curiously connected with the foliage of the Archbishop's crozier. The Purbec canopy over the tomb has a stone gable, is three bays in length, and is much enriched with foliage, and thrushes or greybirds. The tomb is one of the few beautiful monuments in the minster.

The Tomb of Archbishop Sewal de Bovill (1256–1258) is north of de Grey's, and consists of a heavy slab resting on a low, open arcade of four arches. This archbishop died excommunicate and of a broken heart, and on his death-bed "appealed from the pope to the Supreme and incorruptible Judge."

In the Central Tower (Perpendicular), notice the great Piers, recased at different periods; the capitals, one bearing the white stag of Richard II; and the busts above the capitals, representing St. Peter, a pope, a demon held captive, and a king, probably Henry V, in whose time a part of the work was completed. The ascent of the Tower is made by a flight of 273 steps from the south transept.

The low STONE ORGAN SCREEN (Perpendicular) is rich and elegant, having fifteen narrow canopied niches, each containing the figure of a king of England on a lofty pedestal, the series beginning with William the Conqueror and ending with Henry VI.

THE NORTH TRANSEPT (Early English) was built by the romantic Italian Treasurer, Romanus, who had been a priest in Rome, but attached himself to the secular establishment of York in order that he might marry a dark-eyed English beauty, and who became an interested and intimate friend of the church and its Archbishop, de Grey. Romanus is said to have raised the central tower and to have designed and filled with glass at his own expense the Five Sisters Window.

Notice here, besides the Early English features, numerous interesting sculptures on the bosses, capitals, and corbels; and in the southmost chapel of the East Aisle, the

beautiful tomb of its founder, Archbishop Greenfield, d. 1315, having a handsome canopy, and a crocketed gable with large finial and a modern effigy. It was behind this tomb that the poor lunatic, Jonathan Martin, concealed himself the night before setting the cathedral on fire in 1840.

THE FIVE SISTERS WINDOW occupies nearly the entire width of the north wall and the greater part of its height. It is a pattern grisaille window of the best sort, containing small coloured panels, and its five noble lancets rise fifty-three feet, each lancet being five feet wide. The general effect is that of a fine, rich tapestry of a greenish hue, and every portion of the work, however minute, will reward careful inspection. All the grounds are cross-hatched; the drawing of the numerous designs of foliage, which run freely over the white ground, is bold and free. The name of the window is naturally derived from the five equal lancets of which it is composed; the more fanciful derivation suggested in "Nicholas Nickleby," from the five sisters of York whose embroidery was copied in the glass, has no foundation in fact.

THE CHOIR of six bays (Early Perpendicular) is rich, impressive, and of gratifying proportions, being over one hundred feet high and ninety-nine feet wide. Its builders wisely made its design conform to that of the Deco-

rated nave. The history of the entire eastern limb begins with the year 1361, when Archbishop Thoresby laid the corner-stone of the Lady chapel at the east, Edward III being king. The choir at this time was the old Transitional Norman choir of Roger, and must have appeared shabby indeed beside the rich new work of nave and transept. Notice

1. The Piers, wrought in cheese-like layers, four large and eight smaller columns clustering around the central mass; the arch mouldings, bold for the style; the wreath-like capitals of oak leaves with figures, quite in the Decorated style; the shields of arms in the spandrils of the main arches, suspended from the heads of kings, bishops, and angels; the heavy round vaulting-shafts springing from the bases of the main arcade, and the clerestory, with wide four-light windows, deeply traceried head, and a triforium gallery running at the foot. The Glass in the clerestory windows is of a bright sparkling sort, and the figures are conventional, representing saints, archbishops, and Yorkshire noblemen. The vault is of wood, simulating stone.

The Stalls, Throne, Pulpit, and Reredos are modern, of rich design and material; the latter a large triptych, having a Crucifixion carved in terra-cotta.

In the SOUTH CHOIR AISLE, notice Three

Chapels to the south, now used as Record Room, Vestry, and Choristers' Room, the eastmost built by Archbishop de la Zouche, d. 1352, who marched at the head of an army to the battle of Neville's Cross, and intended to be his tomb. In the Vestry, among numerous interesting relics, notice

1. The famous Horn of Ulphus, a stout ivory tusk, 29 inches long, which Ulphus, son of Thorold, son-in-law of King Canute, and a powerful lord of this region, laid on the minster altar as a token that he endowed the church with all his lands and revenues. A portion of this gift of lands, lying west of York, still bears the name Terra Ulphi. The horn is ornamented with a band of carved work, apparently oriental.

2. The Indulgence Cup or Mazer Bowl of Archbishop Scrope, d. 1405, lined with silver, and supported on cherubs' heads. The inscription only adds to the difficulty of understanding the history of this interesting relic. A Mazer Bowl was used at Hereford for the Sin-eater, a poor wretch who was chosen or else volunteered each year, in consideration of sixpence in money, a loaf of bread, and a mazer bowl of maple filled with beer, "to take upon him, *ipso facto*, all the sins of the defunct, and free them from walking after they were dead."

Returning to the choir aisle, notice an

Early Perpendicular Jesse Window, over the door to the dean's vestry, the vine, a heavy one of white glass, enwreathing fifteen ancestors of Our Lord; and the Holy Virgin Window, containing scenes from her life, having rich, fine ruby glass and a beautiful Border of amber, sapphire, and green.

The EASTERN or CHOIR TRANSEPT divides the choir midway and, though consisting of but a single bay in each arm, is exceedingly rich on account of its glass, the north and south windows filling nearly the entire spaces of their respective walls.

In the SOUTH CHOIR TRANSEPT, the splendid ST. CUTHBERT'S WINDOW of brilliant, sparkling glass occupies the south wall, and is one of the most beautiful windows in England. The window consists of five lights divided by three transoms. The Colouring is unusually brilliant for the period. The even, thin, clear ruby of the Perpendicular style appears in the backgrounds and elsewhere in profusion; the sapphire is often shaded and always beautiful; the yellow pot-metal glass is of a rich, golden hue; the soft, fine greens have been compared to the greens of a May pasture after rain; and the rose-coloured glass is very light and delicate.

The Lowest Tier contains the figures of the supposed donor, Cardinal Longley of Durham, who was dean of York in 1401; Arch-

bishop Bowet; Cardinal Beaufort; Duke Humphrey of Gloucester (his name is underneath) and Cardinal Kemp. In the Second Tier are the interesting figures of Henry V, the reigning sovereign when Longley was at York, wearing a ruby mantle, lined with ermine and kneeling towards the central figure of St. Cuthbert; Henry VI; John of Gaunt, "time-honoured Lancaster," with smooth, middle-aged face, wearing an ermine-bordered mantle and kneeling at a desk; and his son, Henry IV, in whose canopy-niche appear Christ seated, two old men, and angels.

The Upper Portion of the window above the Second Tier is chiefly occupied by scenes and miracles in the Life of St. Cuthbert. In the Third Tier, notice The Birth of the Saint, the golden-haired mother holding the infant and a woman arranging the pillows in a cradle; also The Baptism of St. Cuthbert. In the Tenth Tier, the fifth picture is called Driving away fiends from Farne, and shows the Saint in the field, bearing his prior's staff, dispersing the fiends, who are half swine and half lions with bat-like wings. In the Eleventh Tier, the first picture is Building a cell at Farne, the saint carrying compasses as long as his arm, and assisted by an angel. In the Sixteenth Tier appears the Death of the saint, and in the Tier above, his Burial, Miracles, and Translation.

Returning to the choir aisle, note the Second Window from the east, of beautiful sixteenth-century glass from Rouen, representing The Meeting of Mary and Elizabeth, the five large rich figures wearing robes of brilliant ruby, sapphire, and emerald. The East Window of this aisle, though mutilated, is one of the best in the cathedral, containing five scenes from the Life of St. John the Baptist. Note, in particular, the beautiful blues in the narrow borders and tracery grounds.

THE LADY CHAPEL (Early Perpendicular), consisting of four bays with aisles, is built in two stages, and with its clustered columns, wreath-like capitals, rich canopied brackets, and exquisite glass is an interesting feature of the eastern part of the cathedral. Notice the Reredos and, in a large niche at the side, a notable old scuplture of the Virgin seated, sustaining the Son in her arms, the carving delicately beautiful, the figures gracious and pleasing, though both are headless.

THE EAST WINDOW is a magnificent mass of glowing colour, seventy-five feet in height, its nine lights divided by three transoms. It is arranged in thirteen tiers, containing, with the tracery, two hundred panels. In the tiers above the gallery which crosses the window, the subjects are taken from the Old Testament;

in the nine tiers below, from the Revelation, also the banishment and martyrdom of St. John. The Tracery is supposed to represent heaven, with Christ in glory, surrounded by angels, prophets, priests, kings, martyrs, pilgrims, archbishops, and saints. The grounds are alternately red and blue; there is much silver of a brownish tint. A convenient place to begin one's study, if time be limited, is at the second transom by the gallery. Beginning with the top row of the block above the transom, below the tracery, the subjects are, (2) The Spirit of God dividing the waters; the beautiful pinkish background suggesting the youth of the world; (5) The creation of birds and fishes; (7) The Father enthroned, the head of crimson glass; (8) The Temptation; Adam a severe looking person; the serpent, represented by a beautiful woman; the tree of life resembling a Christmas tree with orange-like fruits; (9) The Expulsion from Eden.

In the Second Tier, beginning at the left, the first figure is Cain, in a rich purple robe, about to kill Abel, a youthful figure in blue crouching at his feet with a distressed face and beseeching hands. In the Tenth Tier, below the gallery, notice Pope Gregory VII and Becket, the pope in robes of sapphire, ruby, and amber, holding his papal staff; and in the Ninth Tier, below the gallery, The

saints enthroned; Our Lord in judgment, attended by angels bearing the Emblems of the Passion; the condemned, with sorrowful faces; and the new heaven, brilliant orange rays issuing from the central figure of Our Lord. In the First Tier, below the gallery, notice (1) The martyrdom of St. John, the emperor, in a blue robe, looking on; (2) A beautiful little figure of the saint in ruby robes, seated in a boat, setting out for Patmos. Note the delicacy and sweet expression of the saint's face, the yellow hair and nimbus, and the fish swimming under the boat; (6) One of the most beautiful pictures, representing the angels of the Seven Churches, each in robes of ruby and sapphire, standing under an arch which represents a church; (7) The Elders, crowded closely together as in an opera box.

Among the numerous MONUMENTS in the aisles and Lady chapel, few are beautiful and not many are interesting, but they commemorate many persons of note. In the South Choir Aisle, one to a Lady Downe, after enumerating her virtues in twenty-seven lines, refers the reader for further particulars to the Gentleman's Magazine of May, 1812. There is an altar tomb with white marble effigy to Archbishop Dolben, d. 1686, who bore the Royal Standard at Marston Moor and was twice wounded; a reclining effigy of

Archbishop Hutton, d. 1606, and the kneeling figures of his two sons and a daughter; a large Jacobean monument to Archbishop Lamplugh, d. 1691, with standing effigy; and a handsome grey marble monument representing the Earl of Strafford, d. 1695, and his second countess, standing on either side of a prayer-desk.

Between the Lady chapel and the south aisle, note the beautiful tomb of Archbishop Bowet, d. 1423, who came to the cathedral when the East window was building, the low table tomb having traceried sides, and a single lofty arch bearing three canopies of rich tabernacle work. Notice also the altar tomb of Archbishop Rotherham, d. 1500, the second founder of Lincoln College, Oxford, who died of plague; the quaint tomb in the Lady chapel decorated with cases of books, of Archbishop Accepted Frewen, d. 1664, chaplain to Charles II and President of Magdalen College; and in the south aisle, a monument to the cheerful Archbishop Matthew, one of the early translators of the Bible into English, and author of the interesting but seldom-read preface to the King James version, who apologized for his gay spirits, saying that "he could as well not be as not be merry."

Archbishop Scrope, beheaded in 1405, for supporting the Percys in their rebellion

against the king, has a tomb in the east bay of the Lady chapel, where, for a long time, the people, by whom he was much beloved, brought rich offerings as to the shrine of a martyr, until Henry IV forbade these acts of reverence, and ordered the tomb piled high with heavy logs and stones. The Scrope chapel of St. Stephen was founded at the east end of the north choir aisle, of which this tomb forms the southern boundary, the altar pace and piscina still remaining.

In the NORTH CHOIR AISLE, notice in the east bay, called the Chapel of St. Stephen, already alluded to, the beautiful East Window, two of its panels of lovely glass representing the Stoning of St. Stephen. Notice also in this aisle the Quadrant Cope Chests, of such shape and size that the great embroidered copes required little folding; the series of Decorated capitals, rich with carved subjects and natural foliage; the tomb of Archbishop Sterne, d. 1683, chaplain to Archbishop Laud, and a beautiful canopied tomb with carved work in the spandrils to Archbishop Savage, d. 1507, "a mighty hunter."

The NORTH CHOIR TRANSEPT contains the great St. William's Window, forming its north wall, and corresponding to that of St. Cuthbert in the opposite transept. It is of peculiar interest, on account of the number and variety of its figures (there are 420 in all),

and the variety of costume, civil and ecclesiastical, which they illustrate. The window consists of five lofty lights divided by transoms into four stages. The subjects are chiefly taken from the life and miracles of St. William of York; the figures of the probable donor, John, Baron Roos, and his family, appear at the foot of the window. The backgrounds are of ruby and sapphire; much yellow stain is used. Among the numerous interesting subjects, notice, in the Third Row from the bottom, the third picture representing St. William as Treasurer of York, in a red robe with white hood, handing out full purses to the ecclesiastics; in the Fourth Row, the first picture at the left, The consecration of the saint; the second picture, a boy drowned in a well is restored to life at the saint's tomb; the fourth, The death of Pope Celestine. In the Fifth Row, the third picture from the left, St. William in exile, kneeling before an altar in a wood, the Holy Spirit anointing his lips. In the Ninth Row, the last sickness and death, the lying in state, and the burial appear. Miracles performed by the saint are represented in the upper tiers. The Tracery contains figures of archbishops and kings, and at the apex of the arch is The Coronation of the Virgin.

The recessed Tomb with canopy, in the

wall at the west end of the aisle, commemorates the infant Prince William of Hatfield, d. 1336, son of Edward III and Queen Phillippa and next brother to the Black Prince. The small alabaster effigy is clad in rich armour with embroidered tunic, mantle, and the belt of knighthood. The head was once supported by two tenderly compassionate angels. The wall space at the back is powdered with the planta genista, emblem of the baby prince's illustrious family.

THE VESTIBULE to the CHAPTER HOUSE is entered from the North main transept, and consists of five bays, the first two extending north from the transept, the remaining three turning sharply to the east at a right angle with the other bays. Notice, in the vestibule, the lower arcade resting on a stone bench; the series of rich windows, among the finest in the church, which would attract much attention in a cathedral less bountifully supplied with old glass; the capitals; and the unique bosses of foliage with birds and masks.

THE CHAPTER HOUSE (Decorated) is a stately structure, known and admired wherever noble architecture is appreciated. The carved sentence on the inner wall, "Ut rosa flos florum, Sic est domus ista domorum," is echoed over and over again every day, as it has been for centuries past, and seems no less true now than when first uttered in stone

by its early maker. The design is harmonious, the ornament elaborate and beautiful, and the glass still exquisitely brilliant. Notice

1. The double Doorway, trefoiled on its outer face, having a graceful restored figure of the Virgin Child on the central shaft; and over the interior archway a rich arcade of thirteen arches, set under a low segmental arch perhaps intended for the figures of Our Lord and the Apostles. Note also the beautiful iron work on the outer door, having a slender trunk rising up through the midst of each door, and great branches bearing leaves and grapes extending on either side, one of the best examples of wrought-iron work of this early date, in the kingdom.

2. The recessed Stalls, forty-four in number, half-octagonal in shape, having rich canopies supported on slender, detached Purbec shafts, their bosses and capitals wrought with ivy, mulberry, maple, geranium, oak, and thorn foliage interspersed with groups and animals. The capitals were once coloured red and blue. The Pendants of the canopies are masses of the richest carving of foliage and figures; by the dean's stall, at the east, are seen the English daisy, the blackberry, and delicate acorns and leaves. The Finials of the gables are equally worthy of study.

3. The Windows, chiefly of Early Deco-

rated glass, but one is wholly modern. Each window has a background of silver, diapered in natural foliage designs, and set with subject panels of pot-metal glass, the subjects alternating with grisaille panels. The themes are Scriptural, or from the lives of saints.

THE CRYPT consists of an eastern portion which seems to have been roughly made up of fragments of different dates put together in the fourteenth century when the present choir was erected, in order to support the altar from beneath, and is one and a half bays in length. Altar steps and a piscina indicate its use as a chapel. The Late Norman crypt to the west, built by Archbishop Roger, under his choir, had been filled in and lost sight of for many years, until the fire of 1829, when excavations were made and its columns discovered. This crypt is of singular interest, because a portion is thought to belong to the early Saxon church, and a mound of earth beneath the altar has long been said to be the spot on which King Edwin was baptized in 627. The Well still to be seen here is said to be that from which water for the king's baptism was taken. Beyond this is a flight of stone steps, and at the foot, a square stone, which, according to tradition, belonged to the altar of the great heathen temple of Eboracum, in front of which the little wooden church of St. Peter was built.

The columns of this crypt of Roger are of very substantial masonry, and some are channelled and diapered like those of Durham.

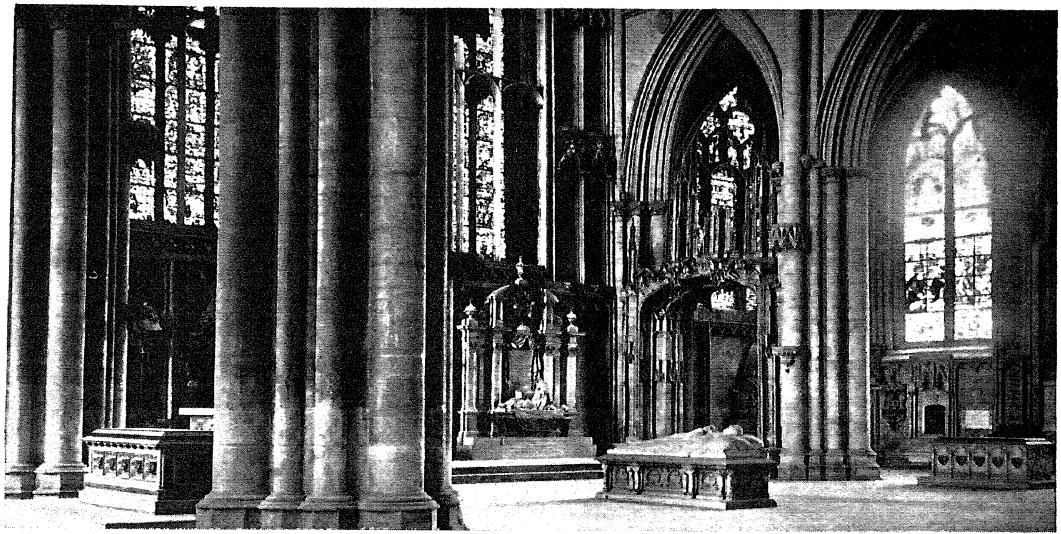
THE EXTERIOR OF THE CATHEDRAL is majestic and impressive to an unusual degree. The three towers are less satisfactory, as a whole, than those of Lincoln, being less lofty by comparison with the body of the church; while the central tower, lacking pinnacles, is almost squat in effect, and fails to group harmoniously with the western towers. The latter, again, are too lowly for the long extent and the fine height of the great minster. Yet despite all criticisms, the three towers and that which they crown are wondrously beautiful.

The WEST FRONT (chiefly Decorated) is considered by many the finest cathedral façade in England; but while it is far more logical than the west façades of Lincoln and Peterborough, it is far less individual than either. The eye craves for it greater height. A few feet of arcading between the central window and doorway, with a corresponding elevation of the fronts of the side aisles, would transform the front into majesty. It consists of a central section topped by a gable and containing a low central doorway, over which rises a wide and lofty window of eight lights. This section is flanked by two great pinnacled and battlemented towers.

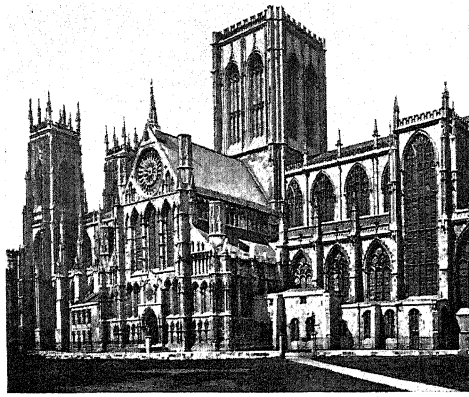
Notice the Doorway, recessed in four

orders, enriched with delicate carvings, in one of which the story of Adam and Eve is told; the richly crocketed pediment superimposed on the great arch, outlined with ball-flower and containing five beautiful canopied niches, the central having a figure probably intended to represent Archbishop Romanus, the builder of the nave, bearing a model of the church. Each of the two niches in the spandrils contains a restored figure of a knight in armour, representing Percy, who gave wood for the early building, and Vavasour, who gave the stone. The arms of each appear by the niches, the lion rampant of Percy and the fesse dancette of Vavasour. Notice also the beautiful, coral-like tracery of the great west window filling the head of the arch, in a heart-shaped design, symbolically called The Heart of Yorkshire.

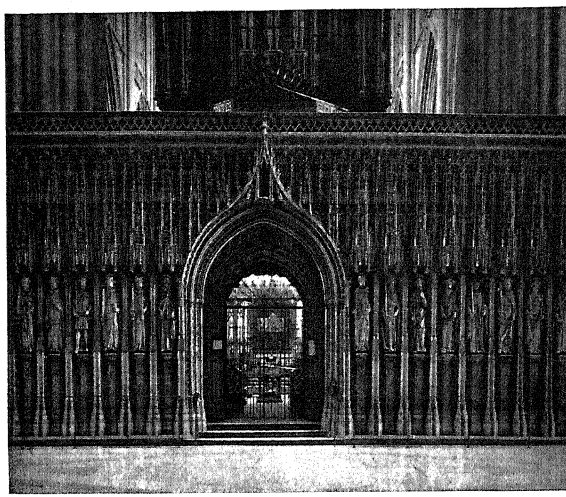
Of the two Western Towers, the South is somewhat the older, and was built 1433–1457, probably by Treasurer John de Bermingham, whose name is carved below the window sill. The North tower, of the same design, contains the Great St. Peter Bell, the largest bell ever cast in England, weighing ten tons, fifteen hundred weight. The note is F sharp, and it strikes the hour of noon each day, and tolls for an hour on the death of a person of distinction. A peal of twelve bells is in the south tower.



YORK — LADY CHAPEL



YORK — SOUTH SIDE



YORK — CHOIR SCREEN

THE SOUTH VIEW of the cathedral is the most interesting and beautiful, including a glimpse of the western towers; the heavily buttressed nave; the stately Early English transept of de Grey; the central tower and the long sweep of the richly-windowed choir to the east.

THE CENTRAL TOWER (Perpendicular) is the largest in England, rising two hundred feet from the pavement. It was completed before the western towers were begun, and is in the early style of its period. Its proportions are dignified and pleasing in themselves, but the lack of pinnacles is felt and the angle buttresses present an unfinished appearance.

The EAST END (Early Perpendicular) is frankly a sham, extending above and beyond the aisles. The architectural effect, however, is excellent, though it must suffer if compared with the east façades of Lincoln and Ely. It groups well with the chapter house, the old cluster of houses to the south, and the low yew tree. Notice in particular the beautiful tracery design of the great East Window, and the fine lofty ogee gable, bearing a richly crocketed pinnacle, and containing the figure of an archbishop, probably Thoresby (who began this eastern building), bearing the model of a church.

The NORTH SIDE is agreeably diversified by

the chapter house and its interesting vestibule; and a small sweep of greensward, vacant now but once occupied by the Bishop's palace, lends beauty to the foreground. The present palace of the Archbishop is situated at Bishopthorpe, three miles away.

POPULAR GLOSSARY

ABACUS, a tile, square, round, or octagonal, forming the uppermost portion of a capital; that from which the arch immediately springs.

ABBEY, a religious establishment of monks or nuns, consisting of a monastery for residence and a church for worship. The term is also freely used for a church which is or has been attached to an abbey.

ABBOT, the superior officer of an abbey.

ALB, v. VESTMENTS.

AMBULATORY, or Deambulatory, the aisle or procession path behind the high altar; any passage to walk in.

ANNUNCIATION, a popular subject with mediæval artists, who represented it in a variety of ways. Usually St. Gabriel bears the label, "Ave Maria gratia plena," and the Virgin appears kneeling at a prayer-desk with the label, "Ecce ancilla Domini," and between the two, a pot of lilies.

APSE, the semi-circular or polygonal termination of the east end of a building or of any portion of a building. In the Norman period, the apse was usually semi-circular.

ARCADE, a series of arches supported on piers, sometimes open, as in the main aisle of a church, and sometimes closed; often used for ornament.

ARCH, a curved construction of wedge-shaped stones or of bricks, so arranged that each part supports the others by mutual pressure.

ASHLAR, wrought stone used for facing masonry of a coarser sort.

ASSUMPTION of the Virgin, the reception of the Virgin Mary into heaven.

AUMBREY, or Ambry, a cupboard or niche, often placed in the wall near an altar to contain sacred vessels or ornaments.

BALL-FLOWER, an ornament resembling a bud or ball enclosed within a globular flower, the three or four petals of which form a cup around it. This ornament was as characteristic of the Decorated period as was the dogtooth of the Early English period.

BASE, the lower portion of a pier, consisting of the plinth and the mouldings. The relative proportion of these varies much in the different architectural periods, the plinth gradually increasing in height from the Norman period until, in the Perpendicular period, it is by far the most prominent feature of the base. In the Norman and Early English periods, a small ornament of foliage or a small animal appears at the angles of the plinth, as in the nave of Rochester and in the Ely presbytery.

BATTLEMENT, an indented parapet, the openings of which are called *embrasures*, and the solid parts, *merlons*. It was originally used only on fortified buildings, the merlons serving for shelter, the embrasures for outlook. Later, it was adopted as a terminal ornament on any building or tomb. In the late Gothic periods it was often elaborately carved, pierced or panelled.

BAY, one of the compartments or divisions in a building or monument; in a church, that portion of an arcade included between two consecutive pillars of an aisle. The length of any portion of a church is often expressed by the number of bays. The usual length of a bay is about 16 ft.

BEAK-HEAD, v. MOULDINGS.

BILLET-MOULDING, v. MOULDINGS.

BOSS, a carved ornament used to cover the intersection of the ribs in a vaulted or a flat ceiling; also any projecting ornament.

BRASSES, v. MONUMENTS.

BUTTRESS, a mass of masonry built up against a wall to add support, particularly to resist an outward thrust. A Flying Buttress is one placed at a little distance from the wall it is intended to support, the intervening space being spanned by an arch.

CAPITAL, the head of a column or pilaster.

CABLE MOULDING, v. MOULDINGS.

CAEN STONE, a buff-coloured limestone of soft fine grain found near Caen in Normandy and brought to England in large quantities during the Middle Ages, for church buildings.

CARREL, or CARROL, a small closet or pew in the bay of a cloister used for study, sometimes enclosed and glazed; named from the *carrols* or sentences inscribed on the walls.

CATHEDRAL, that church of a diocese in which the bishop's chair or *cathedra* is placed. The smallest church in the diocese would become a cathedral if the bishop elected to place his throne there.

CHANTRY, Chantry chapel, a chapel or altar connected with a tomb, in which masses are sung for the departed. Such chapels were usually endowed by bequest, and a certain number of priests selected to maintain services. "The stipends of the chantry priests varied according to the piety and prosperity of the founder." (Fuller.) The cathedral chantries were dissolved by Act of Parliament in the first year of Edward VI. Sometimes the chantries were merely spaces railed off at the foot of a tomb, as in Chaucer's tomb at Westminster Abbey; often they were very rich and ornate, as that of Bishop Fox at Winchester and Henry VII's chapel at Westminster.

CHAPTER, the governing body of a cathedral, consisting, before the Dissolution of monasteries, of the abbot or prior and his monks; and since then, of the dean and canons.

CHAPTER HOUSE, the assembly room of the chapter, often opening from the east walk of a cloister, fitted with stalls. In the Norman period, the chapter house was often rectangular in shape, as at Bristol; in the Gothic periods, octagonal, with a central pillar, as at York and Wells. The name is derived from the monastic custom of opening each assembly by reading a chapter from the Bible.

CHASUBLE, v. VESTMENTS.

CHEVRON, v. MOULDINGS.

CHOIR, that portion of a church, occupied by the officiating clergy and the choristers. It was situated east-

ward of the nave; but in many Norman churches, as at St. Albans, Peterborough, and Norwich, the lantern bay and one or more bays west of the crossing constituted the ritual choir. This custom also still obtains in Spanish churches and at Westminster Abbey, the architectural choir being used for the chancel or sacrarium.

CLEARSTORY, or CLERESTORY, the upper story of a church, having windows to light the main aisle, hence called the light or clear story in distinction from the blind story or triforium. In the late Decorated and Perpendicular periods, triforium, and clerestory were merged in one.

CLOISTER, a covered walk or alley surrounding a central court which is called the Garth. It was used by the monks for study and recreation. From it the chapter house, dormitory, refectory, and kitchen were usually entered.

CLOSE, the enclosure in which a cathedral or monastery is situated, variously named in different cities, The College, Precincts, etc.

COLUMN, a cylindrical pillar, of classical porportions. The term is, however, loosely used to include a variety of supports. Authorities do not agree on a classification of this and similar terms. The following seems the best usage, so far as I can discover it. The word pier is, properly, inclusive and generic, any support of an arch being a pier. A column is a cylindrical pier of classical proportions. A shaft is a slender round pier which may be partly sunk in the masonry of a compound pier, when it is called an engaged shaft; but if of stout proportions, it would be called (Bond) an engaged column. Parker uses the word *pillar* interchangeably with *column*.

COLLAR OF SS, a badge consisting of a succession of Esses, first worn in the time of Henry IV, and supposed to refer to that king's motto, Soverayne.

COPE, v. VESTMENTS.

CORBEL, a bracket of stone or timber which supports, or seems to support a weight. Corbels are used in a great variety of ways and are often elaborately carved

or moulded. Very long, cone-shaped corbels which are a mass of beautiful foliage are to be seen in Exeter cathedral.

CORBEL-TABLE, a parapet or cornice supported on a series of corbels, as on the exterior of the nave of St. Albans.

CORNICE, the upper portion of the entablature; the highest course in a wall projection.

CREDENCE, a small table or shelf on which the sacred elements, basins, and cruets are placed. A wall credence or shelf was often built immediately over the piscina, especially in the thirteenth century.

CROCKET, a projecting tuft of leaves or flowers used to decorate canopies, spires, and gables, especially in the later Gothic periods.

CROSS, the symbol of the Christian church; its several varieties were used in many ways by mediæval artists. The Latin cross forms the head of an archbishop's staff, and is the type of cross on which the cathedral plan is based; the Calvary cross, often seen on monumental brasses, and incised slabs, is mounted on three steps which stand for faith, hope, and charity; it is also called the cross of the Resurrection. The Tau cross has but three arms, like the capital letter T; St. Andrew's cross, the saltire, has diagonal arms like the letter X; the cross raguly, or tree cross, is represented as budding at the sides, as in one of the Crucifixion paintings on a pillar of St. Alban's nave.

CONSECRATION CROSSES were placed on church walls as a terror to evil spirits. They were either carved or painted, and twelve were placed on the outer and twelve on the inner walls. At the consecration, prayers were offered in turn at each cross. Many of these consecration crosses are still to be seen on the walls of old churches, as at Salisbury, Exeter, and on Henry VII's chapel.

The Invention of the Cross, often represented in mediæval carvings and stained glass, refers to the legend that the true cross was discovered by St. Helena, at Jerusalem, in 328, deeply embedded in the ground, and the date of the finding was commemorated by the

church. In the west window of Winchester cathedral there is a representation of this subject.

CROZIER, v. VESTMENTS.

CUSPS, projecting, ornamental points terminating the foils in traceried ornaments.

CRYPT, a vaulted structure under a building.

DALMATIC, v. VESTMENTS.

DIAPER WORK, a design repeated in carved or painted ornament or on a wall space, as in the painted choir of Rochester and the carved screen in the south aisle at Lincoln.

DISTEMPER PAINTING or TEMPERA PAINTING, an early method of using colour, preceding the introduction of fresco and oil, in which the colours were mixed or tempered with some glutinous substance, commonly the yolk of an egg. The colours were ground very fine and used in equal quantities with the yolk.

Tempera painting is found on the walls of nearly all Norman and early Gothic churches, as at Winchester, Canterbury, Westminster Abbey, Rochester, Durham, and especially at St. Albans, often partly obscured by the coats of whitewash which were at one time popular in England. Its qualities are durability, purity, and freshness, and a certain bloomy effect not attainable in oil or fresco painting. It was, however, a difficult method, as the colours must be mixed when wanted, and were not easily applied with evenness. The result was decorative rather than expressive. The painting was sometimes applied to a linen cloth glued to the wall and then covered with plaster, as on a tomb at Salisbury cathedral. v. Eastlake's History of Painting.

DOGTOOTH or TOOTHED ORNAMENT, a small ornament, much used in the Early English period, "which, from its resemblance to the teeth of a shark, we shall hereafter call the toothed ornament." (Rickman.) The term dogtooth, of later date, is not a fortunate one. The French more aptly use the word *violette*, which the ornament resembles. It appears to be a development of the Norman nailhead, the central point of which is elongated. It consists of two or four small pyramids or petals uniting at a point. Several varie-

ties are found, the grooved petal, solid petal, and pierced petal. It was seldom seen earlier or later.

DRIPSTONE, a projecting moulding over the head of a door, window, or arch, designed either for keeping off the rain or simply for ornament.

EASTER SEPULCHRE, a secluded recess where the Consecrated Host was solemnly reserved from Good Friday until Easter Morning, symbolizing the burial of Our Lord's body. It was often built on the north side of the choir or chancel, and sometimes a portion of a tomb was utilized for this purpose. The base of the beautiful Easter Sepulchre at Lincoln is carved with images of the sleeping Roman soldiers.

EMBLEMS. The mediæval church was enriched in its glass, in its mural decoration, in its sculpture, and in the carved work of its stalls and tombs with the emblems of many saints venerated by the Christian world. A brief list of the emblems most commonly seen in English churches is here given. For fuller information on this subject, consult *The Golden Legend of Jacob de Voragine;* and the works of Mrs. Jameson, Baring-Gould, E. A. G., Rock, Hulme, Mrs. Charles, Romilly Allen, Husenbeth, Hutton, Newman, Mrs. Clement, and others.

ANGELS bear the trumpet, representing the voice of God; or sceptres, representing His power; or censers, the incense of which is the prayers of saints, which they offer to God; or musical instruments to indicate their state of felicity.

APOSTLES usually bear the emblems of their martyrdom:

St. Andrew, the diagonal or saltire cross on which he was crucified; St. Bartholomew, the flaying-knife and skin over his shoulder; St. James the Great, a pilgrim's staff and scallop shell, because he was the first of the apostles to depart on a missionary voyage, in obedience to Christ's last command; St. James the Less, a fuller's club; St. John, the Evangelist, when represented with the Apostles, a chalice from which a serpent is escaping, in allusion to the poisoned cup offered him by Diocletian, and from which the poison

escaped in the shape of a serpent or fiend; St. Matthew, as an Apostle, a spear; St. Matthias, an axe; St. Paul, often represented with the Twelve, the sword of his beheading; St. Peter, the keys; St. Philip, a spear, or cross, or sometimes a basket with loaves in allusion to the feeding of the multitude; St. Simon, a saw; St. Thaddeus or Jude, a halbert; St. Thomas, a spear or lance.

ARCHANGELS are often represented crowned, sometimes with crosses on their foreheads, and winged to denote their office as messengers.

EVANGELISTS: St. Matthew, an angel; St. Mark, a lion; St. Luke, an ox; St. John, an eagle.

INSTRUMENTS OF THE PASSION most commonly represented are the lantern, sword, thirty pieces of silver, clubs and staves, chalice, rope, scourge, rods, scourging-pillar, reeds, purple robe, crown of thorns, basin and ewer, cock, cross, ladder, seamless robe, dice, lance, basin and sponge, and a label bearing the inscription INRI.

SAINTS, not included in the above list:

St. Agatha, the shears of her torture; St. Agnes, a lamb; St. Alban, sword and cross; St. Anne, often represented teaching the Virgin to read; St. Anthony, rosary, staff with a Tau head, pig with bell on neck; St. Barbara, a tower having 3 windows, sword, feather; St. Bridget, book and staff; St. Catherine of Alexandria, wheel or sword; St. Catherine of Vienna, crucifix, crown of thorns; St. Christopher, represented as a giant bearing the Christ child, tree-staff in hand; St. Cuthbert, bearing head of St. Oswald; St. Denis, bearing his mitred head in his hands, or is tied to a cross-shaped tree; St. Dorothy, a basket of flowers gathered in the gardens of Paradise; St. Edmund, king and martyr, d. 870, his body pierced with arrows and sometimes a wolf keeping watch over his murdered body; St. Edward, king and martyr, d. 979, represented with the dagger by which he was murdered at the instigation of his stepmother; St. Edward the Confessor, d. 1066, with sceptre, and giving a ring to a poor man; St. Etheldreda or Audrey, abbess of Ely, represented as a princess, with crozier, cross, and budding staff; St. Elizabeth of Hungary, roses, three crowns, or giving

clothing to a cripple; St. Faith, the child-martyr, a gridiron, or roses, or iron bed of flame; St. Gabriel, the lily of the Annunciation; St. George, a dragon and white banner with red cross; St. Jerome wears a cardinal's robe and removes a thorn from the paw of a lion; St. John the Baptist, lamb and cross, known as the Agnus Dei, having banner; St. Lawrence, the gridiron; St. Lucia, a lamp, or plate on which are her eyes, or pincers; St. Margaret, feet on a dragon; St. Mary Magdalen, vase of ointment; St. Mary the Virgin, lilies; St. Michael the archangel, usually winged, with the dragon which he overcame, sometimes weighing souls in a pair of scales; St. Nicholas, Bishop of Myra, three bags of gold or three children in a tub; St. Raphael, often in pilgrim's dress with staff, wallet, and bottle; St. Roche, pilgrim's hat and staff, wound in thigh, dog with loaf in his mouth; St. Sebastian, pierced with arrows; St. Stephen, in deacon's dress, bearing stones; St. Thomas Becket, sword across the top of his head; St. Ursula, book and arrow.

FERETORY, a tomb or coffin, sometimes portable; also the chapel in which it is placed, as the feretory behind the high altar at Winchester, and the Saint's chapel at St. Albans.

FILLET, a small, square moulding usually cut on the face of a larger moulding.

FLAMBOYANT, a term applied to the flowing tracery of the fourteenth century.

FOILS, the spaces between the cusps of a traceried ornament, the cusps and foils together forming the feathering or foliation.

FRATRY, v. REFECTORY.

FYLFOT, an ancient pagan symbol adopted by the early Christians and found on the walls of the Catacombs at Rome. It was used in the Middle Ages, particularly as an ornament for ecclesiastical vestments, and was considered a form of the cross. It appears on the mitre of Becket at Sens, and is powdered over the vestments of Bishop Edingdon at Winchester. In the thirteenth century it was used as an emblem of the five wounds of Christ.

GALILEE, a porch or chapel, often built at the west end of a church as at Durham and Ely, and originally considered less sacred than other portions of the church. It was used for mortuary purposes, for forming processions, and at Durham, as a place of worship for women who were not allowed to go beyond a certain point in the church itself. The derivation of the term from Galilee of the Gentiles is plainly forced; it appears to be simply a corruption of "gallery."

GARGOYLE, from *gargouille*, a terrible monster that infested the region of Rouen, and was at last overcome by St. Romanus. The name is applied to the grotesque carved images and heads projecting from the roof gutters of old buildings, which serve as waterspouts. "The spirits of evil turned to stone in the presence of the Good."

GARTH, the central court around which the cloister was built.

GLOVES, v. VESTMENTS.

GRILLE, an ornamental grate or railing.

GROIN, a line or projection formed by the intersection of the cells of a vaulted ceiling. In the late Norman and during the Gothic periods these groins were concealed by moulded ribs.

HAGIOSCOPE, or SQUINT, an oblique opening cut in the wall of a side chapel, transept or stall, through which the Elevation of the Host at the high altar might be witnessed by those prevented, from any cause, from entering the church. It doubtless had other uses which are not now understood.

HAMMER-BEAM, a wooden bracket to support the beams of a timber ceiling, usually carved to represent angels or minstrels, and often painted in gold and colour. There is a good series of hammer-beams at St. Albans.

HOOD MOULDING, the upper or outer moulding of a door or window; on the exterior of a building it is called a dripstone.

INCISED SLABS, v. MONUMENTS.

INFULÆ, v. VESTMENTS.

LADY CHAPEL, a chapel dedicated to the Virgin Mary,

usually situated east of the high altar, often much enriched and always held in high esteem. At Bristol, Ely, Peterborough, and Canterbury, the Lady chapel was situated north of the choir aisle; at Rochester, in the southwest angle of the nave and its transept.

LANCET WINDOW, a window having a sharply pointed, lancet-shaped arch.

LANTERN, the lower portion of any tower which is open to the church beneath, having windows on all sides.

LECTERN, a reading-desk in a church, often of brass.

LIERNE RIB, a short intermediate rib which does not spring directly from the vaulting-shaft; much used in the Decorated and Perpendicular periods.

LINEN-FOLD PATTERN, a design often used on the panels of a carved wooden screen, representing a roll of linen partly unfolded.

LOUVRED WINDOW, a window not glazed but barred to exclude rain but admit air, and in belfries, to permit the passage of sound from the bells.

MAJESTY, a term applied by mediæval artists to a representation of Our Lord enthroned in glory, usually placed within an aureole and surrounded by cherubim and the emblems of the Evangelists, as at Rochester.

MANIPLE, v. VESTMENTS.

MISERERE, a bracket underneath the hinged seats in a choir, which, when the seat was turned up, served as a leaning-place during the protracted services of the church. These were often elaborately carved with foliage, grotesque and human figures, and often satirical in their meaning. They are found in nearly all the larger mediæval churches, one of the earliest examples being preserved in the midst of later work in Henry VII's chapel at Westminster Abbey.

MITRE v. VESTMENTS.

MONUMENTS. The sepulchral monuments of the Middle Ages abound in architectural and historical interest, and some knowledge of their principal characteristics is essential to the intelligent study of a mediæval church.

As the central church of the diocese, the cathedral was considered the most honourable place of burial, to be reserved for those of high rank in church or state.

Later, any were admitted to its shelter who were willing to pay the expense of such a resting-place. A chronological study of a cathedral's monuments includes that of the country's progress in art and architecture; the vestments, costume, and armour of the different periods and the history of those ecclesiastics and noblemen of the diocese whose lives were most intimately linked with the cathedral's history. Each of the mediæval centuries was characterized by some particular form of monument, the prominent features of which the visitor soon comes to recognize. The differences between the rude, simple memorials of the eleventh century, for example, and the ornate splendours of those of the fifteenth century are as marked as the differences in the architecture of the corresponding periods.

In the ELEVENTH and the first part of the TWELFTH centuries, the usual form of monument within the walls of a church was a stone sarcophagus or coffin, the lid of which decreased in width towards the foot, and these were usually so placed that the lid was on a level with the pavement, forming a monument as well as a coffin. At first, the lids were simply coped, without ornament or inscription; later, the central part was elevated, in *dos d'ane* fashion, forming a ridge, and the coffin could no longer be let into the floor, but stood above ground. Crosses were often carved on these lids, the central ridge forming the long arm, and scrolls of foliage were represented springing from the cross, either incised or in relief. Identification in the case of such monuments is practically impossible, few inscriptions being used until the fourteenth century.

A later development in this century was the carved medallion, which suggested and at the end of the eleventh century gave place to the carved effigy. Early examples of the latter sort are the three effigies of early abbots in Westminster Abbey cloister; and the series of crusaders' effigies in the Temple church, London.[1]

[1] It should here be stated that the long-received theory concerning cross-legged effigies as representing crusaders has

In the THIRTEENTH century, the recumbent carved effigy was much used, often having a recumbent, pedimented canopy as in the tombs of Ely presbytery. The table on which these effigies rested stood low and still suggested the early coffin, though a marked difference assists in dating these monuments, viz., the stone is now of equal width at head and foot, instead of sloping as in the preceding century. The sides were much enriched with foliage, but not as yet with shields or inscriptions. Ecclesiastics and noblemen were still the most important personages, with the sovereign and his family, and few others found burial within the cathedral walls at this early period. Effigies of warriors wear armour of rings, the long surcoat and the long and wide heater-shaped shield, and the prick spur fastened by a single strap of leather. Effigies of bishops wear the low mitre, with alb, tunic, dalmatic, stole, chasuble, maniple, gloves, and episcopal shoes. On the effigies of ladies (not numerous), are seen the long robe and mantle confined by cord and tassels, and falling aside to disclose the robe and the wimple attached to the coif, concealing the chin. Inscriptions are rare until the next century, but sometimes appear as do the arcaded sides and shields of arms. Angels are carved at the pillows, and are supposed to represent the bearing away of the soul to heaven.

In the FOURTEENTH century, monuments were characterized by those elegant enrichments which gave name to the architecture of this period. Instead of low tombs, the effigies now rest on high, impressive bases of stone or marble, and the tombs are variously

been abundantly disproved. Effigies of this sort, of those who never went on crusades, and even of ladies are seen. Some connection, however, evidently exists between these effigies and the crusades, in which period they are chiefly dated. A recent theory, good until disproved, is that the effigies may represent those who had actually been on crusades; those vowed to go who went by substitute; and the children of crusaders born in their absence. v. Arch. Jour. 2; 122.

called high tombs, altar tombs, and table tombs. Lofty arched canopies of stone, enriched with pinnacles with crockets and finials, appear; or else flat-panelled, canopies, often elaborately painted underneath, close to the face of the silent sleeper; usually the arch was elaborately vaulted. Traceried pedestals in the side arcades often bear small figures called "weepers," and these sometimes represent different members of the family, as on Edward III's tomb at Westminster Abbey. Inscriptions were carved around the ledge of the slab or table. The height of the monument with its canopies and pinnacles was, in some cases, nearly equal to that of the aisle in which it was placed. Panelled bases often contain heraldic bearings. Mixed armour of chain and plate appears on the effigies of warriors; a basinet is fastened to the camail by a cord; plate gauntlets have divided fingers; knee caps of plate and greaves of plate are seen; the cyclas displaces the surcoat, and is closer fitting, shorter in front than behind, and is partly open at the sides; the lower part of the hauberk is shaped to form an obtuse angle directly in front; ailettes are fastened to the shoulders. Ladies' costumes are in general, closer fitting and of more elegant appearance; the surcote, with tight bodice, is hollowed out under the arms to reveal a close vest beneath, which has long, tight sleeves, buttoned from wrist to elbow. There is a long, loose mantle and a reticulated headdress or a net, or else a cap with projecting network. Ecclesiastical effigies show elaborately embroidered vestments, in particular, a high, jewelled mitre.

BRASSES consisting of flat stones inlaid with brass effigies and designs, had been introduced in the thirteenth century, but not generally used. In the fourteenth and fifteenth centuries, however, they were in great favour, and often very rich and beautiful. Many of the richest examples were imported from the Continent, the Flemish brass being especially desired. These differ from those of English manufacture in being made of square or oblong plates, while the English brasses are cut to follow the desired outline. Also

the foreign slabs had more elaborate backgrounds, often diapered, and supercanopies of rich design over the effigies, as in the de la Mare brass at St. Albans.

In the SIXTEENTH century, many ornate mortuary chapels or chantries were erected, as those of Bishop Fox at Winchester and Henry VII at Westminster Abbey. Alabaster slabs and effigies appear. Chapels are very rich with late Gothic ornament, but classic details also appear as early as the middle of the century; and from this time onward obelisks, arabesques, scrolls, festoons, and devices of coloured marbles, with symbolic figures are freely used. Upright monuments affixed to walls, representing standing or kneeling figures are much used.

The Monuments of the SEVENTEENTH and EIGHTEENTH centuries are in general tasteless, incongruous, and little worth study. Numerous examples of this date disfigure the walls of Westminster Abbey and St. Paul's.

With the decline of art and taste, the monument became more conspicuous, but the pure art of the Gothic and the correct taste which gave a religious atmosphere to inscription and epitaph, became debased. Where the effigy had assumed a prayerful attitude, it now became simply meditative. Epitaphs were so fulsome and extravagant and so like each other that they were no longer taken seriously. The exaltation of the wealth and importance of the deceased, and his family became the object of the tomb and its inscriptions. Family arms were extensively used; the children of the family were represented kneeling at the side of the tomb, and if still living, were carved in an attitude of prayer; if not living, each bears a skull.

Near the end of the SEVENTEENTH century the elaborate brasses of the period were, to some extent, replaced by Ledger Stones, having the arms and inscription sculptured in low relief in the head of the slab, very much as it is done to-day. The earliest ledger stones date from c. 1677.

Modern monuments in English cathedrals often take the form of elegant brasses or tablets; but the tomb of

a bishop or other church officer of high rank, is often in the Gothic style.

Bibliography: For further information, consult the following authors in the list of Authorities in this book: Gough, Bloxam, Weever, Wall, Stothard, Haines, Kelke, Boutell, Cutts, Kempe, Labarte, Creevy, and Simpson.

MOULDING, a general term for the outlines or contours given to the angles, projections, or recesses of a building: "the architect's means of drawing a line on his building."

MULLIONS, the upright bars which separate a window into lights.

NIMBUS, a crown or halo represented on the heads of the Divine Personages and of saints. That of Our Lord is always cruciform; that of the saints is shaped like a round shield, "because the saints always enjoy the Divine protection." (Durandus.)

OGEE ARCH, a pointed arch formed by uniting a concave and a convex curve. v. ARCH.

ORPHREY, v. VESTMENTS.

PARVISE, a porch, or a room over a porch.

PASTORAL STAFF, v. VESTMENTS.

PEDIMENT, the triangular space over a door, niche, or window; a gable.

PELICAN, a favourite subject with mediæval artists; an emblem of the Resurrection, from the belief that she nourished her young with her own blood.

PIER, a general term for any wall support.

PILASTER, a square pillar attached to a wall from which it projects from one-third to one-sixth of its breadth. Norman buttresses are in the form of pilasters.

PILLAR, a vertical support, either round or polygonal.

PISCINA, a basin with a drain, usually placed in a niche at the side of an altar, and used for rinsing the chalice, washing the priest's hands, and for carrying away any remains of consecrated water. A credence on which to rest the chalice is sometimes seen above the basin.

PLINTH, a block or series of blocks forming the lowest division of the base of a pillar.

PURBEC, a very hard stone usually called marble, capable of high polish, quarried in the Isle of Purbec, much used in the Middle Ages, especially in the thirteenth century, for pillars, capitals, and monuments.

QUARDRIPARTITE, a sort of vaulting, in which four hollow cells converge to a common centre.

QUARREL or QUARRY, a diamond-shaped pane of glass generally enriched with a small ornament in yellow stain.

QUATREFOIL, a four-leaved ornament, or opening.

REFECTORY, the dining-hall of a monastery; called also the Fratry.

REREDOS, a screen at the back of an altar or seat, often richly carved or otherwise ornamented. The reredos at St. Albans and that at Winchester are the richest in England.

RIB, a projecting moulding covering the groins of a vaulted ceiling.

ROOD, a representation of the Crucifixion, usually placed conspicuously on a large screen at the entrance of the choir. The figures of the Virgin and St. John are often found, one on either side, in allusion to John 19: 26.

SACRISTY, a small vestry where sacred vestments and vessels are kept.

SCRIPTORIUM, the writing-room of a monastery.

SEDILIA, a series of seats used in a church for the officiating clergy, and placed on the south side of the altar. They were usually three in number, for the priest, the deacon, and the sub-deacon; but sometimes, as at Bristol, there were four seats.

SET-OFFS, the slopes of masonry which separate a buttress into stages.

SHAFT, in English Gothic, the term is applied particularly to the small pillars which cluster around or are sunk into a central column; also, the part of a column between the base and the capital.

SHRINE, a chest or casket in which the relics of a saint are preserved.

SLYPE, a passage between two walls, as in Canterbury cloister, where the slype runs between the outer walls

of the north transept and the chapter house to the cemetery of the monks at the east.

SOFFIT, the under side of an arch.

SPANDRIL, the space, often triangular, between an arch and the rectangle which encloses it, as in the head of a doorway; a corner.

STALLS, the elevated rows of seats ranged on either side of the choir, for the officiating clergy and choristers. They were usually carved of wood or stone.

STEPPED GABLE, a gable the sides of which are formed by steps.

STRING-COURSE, a projecting, horizontal moulding which separates a wall surface into stories.

TABERNACLES, any ornamental canopied niche.

TABERNACLE WORK, ornamental open carved work, especially of canopies.

THURIBLE or CENSER, a vessel in which incense is burned, of a vase-shape and suspended on chains.

TOMB, v. MONUMENTS.

TOOTHED ORNAMENT, v. DOGTOOTH ORNAMENT.

TRACERY, the ornamental open stone-work in the head of a Gothic arch or window. The Plate Tracery, characteristic of the Early English period, consists of openings cut through the solid stone heads of arches in patterns of circles, diamonds, or foiled figures. The Bar Tracery, used in the Decorated and Perpendicular periods, resembles bars of stone twisted into a variety of forms. In the early Decorated period the forms were chiefly geometrical figures, but in the later years of the same period they took the flowing outlines so popular on the Continent, and were respectively called the Geometrical and the Flamboyant styles. In the Perpendicular period the bars, forming the tracery, were simply a continuation of the vertical mullions, forming panels; and while the tracery so produced was much less effective than that of the preceding date, it was admirably adapted for the single figures of saints and martyrs and kings which were so popular with mediæval glaziers at this time. Fan tracery, as seen in vaulted ceilings, consists of traceried, fan-shaped designs spreading over the surface of the vault.

TRANSOM, the horizontal cross-bar in a window or panel; in general use during the Perpendicular period; occasionally seen in the thirteenth century, and also in the fourteenth.

TRIFORIUM, properly, any passage in the thickness of the wall; but in mediæval architecture, the term applies to the second story or gallery above the main arcade of a church, occupying the space between the aisle vault and the aisle roof. Enlart and Willis derive the name from *opus triforia*, the perforated work in brass fenders, lock plates, etc.; but Bond (more logically as I think) finds its origin in the *trinæ fores*, a triple opening, the Norman second story being usually an arcade of three openings. It is sometimes called the blind story, in distinction from the third or clerestory which has windows.

TYMPANUM, the flat wall space included within an arch or gable.

VAULT, the arched ceiling of a building or canopy.

VAULTING-SHAFT, a pillar or else a short column or shaft from which the ribs of the vault spring to the roof; sometimes the shafts rise from the pavement; sometimes from a corbel-head or bracket set on the wall of the main arcade, or one of the two upper stories.

VERGE, a rod.

VESTMENTS. According to the usage of the Roman Catholic church, the sub-deacon, the lowest of the orders of officiating clergy, wears a tunic over a girdled alb, and a maniple, but no stole. The deacon, a dalmatic over the alb, with maniple and stole. The bishop, whose office is inclusive of the honours of all the lower orders, wears the alb, amice, tunic, dalmatic, chasuble, stole, maniple, and cope.

ALB, the long underrobe of white linen, the second vestment assumed by the priest when robing for mass. The modern surplice and rochet are modifications of this garment. The embroidered piece which adorns the foot of the alb in front is called the apparel of the alb, and was often set with gems.

AMICE, a collar, with habit, which the priest puts on first when dressing for mass. It is worn by all the

clergy above the four lower orders. The outer part or collar, which is turned down over the outer robes after they have been adjusted, is often enriched with embroidery, gems, and gold.

APPAREL, a piece of rich embroidery used to decorate the sacred vestments.

CHASUBLE, the elaborate outer vestment worn only by the higher orders of ecclesiastics, and the last to be donned when robing. It was at first of circular shape, having a round opening in the centre, and was put on over the head. Later, it was shaped like the vesica piscis, made very long and ample, sometimes measuring six feet at the back, and was gathered in graceful folds over the arm. The front was sometimes round and sometimes pointed. The modern chasuble is much smaller and less graceful than those of the Middle Ages. The material of the chasuble is any soft, fine, elegant fabric, as satin, decorated with bands of very handsome embroidery, which are often set with gems. These bands, called Orphreys, were, in the early days, shaped like the pall, both in the front and back.

COPE, a mantle of semi-circular shape, originally worn for protection from the weather. It was decorated at the edge with bands of embroidery, and fastened across the chest with a rich clasp called a morse. Every elegant device known to the mediæval designer was employed on these magnificent vestments, and quadrant chests, of such size that the cope need be folded but once, were made to receive them. Some of these are still to be found as in Wells cathedral.

CROZIER, or pastoral staff, the emblem of ecclesiastical authority, used only by the pope, archbishops, and bishops. The staff of the latter terminated at the head, in a shepherd's crook; that of the archbishop, in a single cross; that of a patriarch, in a double-headed cross; that of the pope in a triple cross corresponding to the triple tiara. The staff was not usually carried by the prelate, but was borne before him. Mediæval croziers were often made of choice wood, as ebony, cedar, or cypress; having heads of crystal, copper, or ivory, or

set with enamel and precious stones, and were shod with iron. A rich staff, mentioned by Rock, was made entirely of carved ivory. In modern usage, the archbishop's staff often bears a crucifix, and the figure of the Saviour is turned towards the archbishop as he walks in procession. The croziers carved on mediæval effigies are an interesting study.

DALMATIC, a long-sleeved vestment of Dalmatian origin, open up the sides, which has been the peculiar habit of deacons for many centuries, and is included, as already said, in the vestments of the highest orders of the clergy. St. Stephen is always represented wearing the dalmatic. It is usually fringed at the bottom, sides, and across the end of the left sleeve, the right sleeve being made plain for convenience in serving. The dalmatic was originally of white silk with vertical purple stripes, but is now a comparatively plain garment.

GLOVES, worn only by the higher orders of the clergy, were long, with gauntlets, and richly embroidered and jewelled, especially on the back; sometimes of white silk, sometimes of white kid, indicating purity.

MANIPLE, or FANON, a small, short, stole-shaped scarf worn by the celebrant to wipe his brow while officiating, and at first made of white linen; but for centuries, made of the same material as the chasuble, and so ornately decorated that it serves only for ornament.

MITRE, the ceremonial cap worn by the pontiff, cardinals, archbishops, and bishops, and, in mitred abbeys, by the abbot or even by the prior. Its early form was low, with an indentation in the middle of the front. The infulæ or labels depending from it at the back were originally used as strings to tie it on. In the fourteenth and later centuries, the mitre became very much higher, rising sometimes to fourteen or eighteen inches (that of William of Wykeham measured fourteen inches), and was much enriched with gold plates and jewels. Three sorts of mitres are seen on mediæval effigies; the Simplex, of early form, low and of plain white silk or linen; the Aurifrigiata, decorated

with rich gold bands; and the Pretiosa, ornamented with gold and jewels. Each of the latter shapes rises to high points at back and front, indicating the authority of the Old and New Testaments. (Hefele's Beitrage.)

MORSE, an ornament to fasten a cope.

ORPHREY, an embroidered band to decorate vestments, sometimes pall-shaped.

PASTORAL STAFF, v. CROZIER.

RING: the episcopal ring was a symbol of the espousal of the church to Christ, signifying that the bishop who wears it should faithfully serve the church entrusted to his care.

SUDARIUM, the veil or long banneret attached to the head of and wound about the pastoral staff, occasionally seen on the effigies of prelates, as on the tomb of Bishop Sheppey at Rochester, and originally intended to protect the metal staff from the moisture of the hand by which it was carried.

TUNIC, or TUNICLE, the peculiar vestment of the sub-deacon. It resembles the dalmatic, but is shorter, less ample, and not slit up at the sides.

For further information, v. BIBLIOGRAPHY, p. 585, especially Bloxam, Blount, Carter, Druitt, Fairholt, Macallister, Micklethwaite, Planche, Pugin, Racinet, Rock, and Strutt. In Archæologia, vol. 25, there is an excellent illustrated article on the tomb and effigy of Bishop Sheppey in Rochester cathedral. Also see articles in The Art Journal for 1875; and in St. Paul's Ecclesiological Society's volume for 1897, on Ecclesiastical Habit in England. Barnard's Companion to English History contains chapters on Civil and Military Costume. Pinnock's Laws and Usages of the Church and the Clergy, vol. IV, has a chapter on Ecclesiastical Vestments.

WAGON-HEADED VAULT, a vault shaped like a tunnel, or the rounded cover of a large wagon; also called barrel-vault from its resemblance to a barrel divided vertically.

WATCHING-LOFT, a raised gallery from which watchers could keep in sight a rich shrine or tomb, as at St. Albans and Oxford.

WEEPERS, statuettes often carved on the base of a Gothic tomb, as that of Edward III at Westminster, usually representing members of the family of the deceased.

ZIG-ZAG, or CHEVRON, a V-shaped ornament much used in the Norman period.

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